Rome, 22, 1956

Dear Mrs. Halpert,

This is the second blank recieved from you and sent. The first I recieved in France, forwarded from Rome, which I sent right off to New York. The delay was caused in the forwarding, but I hope that it arrived in time.

In my absence, the paintings for the show were crated and shipped. Al Blaustein chose the ones he believed to be shipped and, having no complete list of paintings from you, included an additional one of mine ib error. The painting "Hilltown", then is in the crate with the others. I would be grateful if you would hold the painting until I am able to contact a person in Boston to take it off your hands.

respectfully,

Daniel

January 4, 1956

Dear Miriam:

I was happy to receive your note.

Yes, I am back at my desk, talking my head off into the dictating machine in preparation for my trip to Texas, where I hope to snatch an oil millionaire and quit working.

That sure was a painful evening in Boston. This old war horse can survive a good deal. The next time I shall really plan to spend a few days and have a quiet Siporin evening, chanukah trees, or no. I am very eager to see the beautiful offsprings, and to have an old fashioned gab fest. I shall let you know considerably in advance so that we can really plan to have some fun.

My leg is in excellent condition, and is in beautiful complexion from all the steam and massage. It should only happen to my face. The only outward mark is a very snazzy aluminum elbow crutch which I hope to discard within a week or so -- and certainly by the time I get back from Houston.

With all my love to the Siporin family.

Fondly

January 13, 1956

Miss Ruth M. Raffaeli
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Miss Raffaeli:

Immediately upon receipt of your letter, I wrote to Richard Davis enclosing a list indicating which of the paintings will be available for purchase or for sale and included a print list as well.

Would you be good enough to send me a statement of the sales less 10%, so that I may bill you accordingly in order to keep your records and mine correct.

I hope it is not against your policy to include the names of the purchasers, as we endeavor to maintain a complete record of each artist's work in our photograph file as we consider this a valuable document for the future.

Ordinarily at the end of any exhibition, all the paintings lent by us are returned here automatically. If, however, you would prefer, we can notify the Whitney to ship the "Peach Trees" to you at the close of the show. At the proper time, I shall notify the registrar at the Whitney to release the picture to you.

Many thanks for your consistent cooperation.

Sincerely yours,

EGH/ek

Mrs. Edith G. Halpert

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Jan. 16 - 56

Dear Madam.

Your letter read. will get and send Parcel Post insured, Cheaper this way, you can mail Postage to me. Your state you will give me 20 per cent - 10 per cent will do for me, better for you. Hope you can use same. Thank you.

Postage was .61¢

Very Truly
C. M. Heffner

75
10   10%   7.50
82.50
.61
83.11

CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

January 3, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a copy of my letter to you of December 9th. Could I bother you to send me an evaluation of the Stuart Davis entitled "Feasible #2" at your very earliest convenience.

Sincerely,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE:am

MRJ

10745 Chalon Road
Los Angeles 24

Dear Mrs. Halpert:

I am returning the photograph of the pencil drawing entitled Cafe which you very kindly sent me in November. I do not care to purchase this original work but I should like to see a few lithographs of Kuniyoshi's drawings of women,- I prefer those of women in deep study rather than the "worldly, Montmarte" type if you know what I mean.

I shall be happy to reimburse you for the shipping charges both ways.

Sincerely yours,

Mary E. Jergens

Mrs. Andrew Jergens

January 9, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

#13 Girl Leaning Against
a Barber Pole 20.

[1956]

Dear Edith Halpert

Thanks for the most charming letter! I do wish I had been in N.Y for the Jamboree this Monday but I dont seem to be here or there for anything ever only here & there forever.

May I drop in the next time I'm in town and thank you again for those kind words.

Ever Sincerely

Vincent Price

suggestions you can. We do not have any other piece of sculpture do want to show it to advantage (if purchased)

I Really feel we will probably decide on this piece if it can be displayed to advantage. What kind of Wood to be used with Bronze?

Most Sincerely yours,

Ethel Crumbaugh chr.

(Mrs Simeon)

In reply please state cost to assn with discount. / E.C.

January 9, 1956

Mr. C. W. Johnson
W. S. Budworth & Son
424 West 52nd Street
New York 19, N.Y.

Dear Mr. Johnson:

Among the works of art from the Downtown Gallery which you packed and shipped to us was a Tavern Sign "St. George and the Dragon".

This was a wooden sign and had a painting on both sides with a frame or molding on the top and two sides. However, this frame, or molding, was not on the bottom of the sign and neither was it in the box in which it was packed.

Will you kindly check this and see if the molding was left in your warehouse by mistake?

Please advise us as soon as possible about this missing piece.

Sincerely yours,

Marjorie Yerges
Registrar

January 6, 1956

Mr. David Kruidenier, Jr.
Gardner Cowles Foundation
The Register and Tribune Building
Des Moines 4, Iowa

Dear Mr. Kruidenier:

On my return from a two weeks absence, I found a letter from Mr. Lacy together with a series of bills indicating additional cost for the installation of the mural.

Frankly, I am at a complete loss in this connection. You know, I believe, a great deal of money has been expended by the museums and this gallery and I am sure you realize that the demountability has made the three panels far more valuable to the Foundation and to Drake University. Also, from past experience, we know that the original estimate you had was completely out of line and that there would have been many additional expenses involved by the time the murals would have been mounted on the wall. At this point, I might add too that the damage which occurred subsequently would have been a permanent one as the restoration of the cut area could not have been made effectively under the circumstances. Again may I state that we have already spent almost $2000 for the installation and I sincerely hope that you can see your way toward paying the bill with the Foundation funds.

Thank you for your courtesy.

Sincerely yours,

EGH/ek

cc/ Mr. Joseph H. Lacy

[Jan. 13, 1956]

SEA AFTER HURRICANE 1938 $4000
Purchased by the San Francisco Museum

THE FOG LIFTS 1940 5000
Purchased by the Murdock Estate for the
Wichita Kansas Museum (to be announced next year)
c/o Elizabeth Navas — 316 E. 68th St. N.Y.C.

PEACH TREES IN BLOSSOM #1 1948 3000
Purchased by a private collector through the
Cleveland Museum.

January 13, 1958

Mrs. Simcoe Crumbaugh
1018½ East Front
Bloomington, Illinois

Dear Mrs. Crumbaugh:

I have just returned from a trip to Texas and found your letter together with a telegram from Dwight Kirsch of Des Moines to the effect that the Zorach bronze of "Child and Cat" had been shipped to Bloomington on December 13th. I am disturbed because your letter of January 7th does not indicate its receipt. Will you be good enough to check whether it has been misplaced. As I advised you originally, the price of this is $1200 less a 10% discount for a museum, making a total of $1080.

Do let me hear from you, as I want to make sure that the sculpture did not go astray.

Sincerely yours,

EGH/ak

January 3, 1956

A/3c Matthew Baigell
AF 11311802
P. O. Box 1508
Lackland AFB
San Antonio, Texas

Dear A/3c Baigell:

I am sorry to be so late in answering your letter, but I have been away from the gallery for about two weeks.

Mrs. McNay purchased the Pascin book of drawings and watercolors, together with a large oil and a small landscape watercolor in 1934 and 1933 respectively.

This scrap book was bought after Pascin's death, from his New York attorney who had possession of Pascin's private collection and the many occasions I visited with Pascin he showed me the two "Scrap Books" (one now in the collection of the Museum of Modern Art and the other in San Antonio). Under no circumstances would he consider selling them. For your information he selected from each group of work an example that he considered of special consequence and incorporated these as a record of his work over a long period of time. Thus, the book, in addition to the quality of the pictures included, is an important document of his career and of his personal choice.

If there is any other information you would like to have, please let me know.

Sincerely Sine

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-6300

January 6, 1956

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It gives us great pleasure to send you the enclosed check for $3,600.00, covering the purchase of Ben Shahn's painting, Everyman. We are delighted to be able to add this painting to our Collection.

It is our understanding, however, that if at any time in the future we wish to exchange this painting for another Shahn, we have your permission and the artist's to do so.

With all good wishes for the New Year,

Sincerely yours,

Margaret McKellar
Executive Secretary

MMcK:ml
Enclosures

RUNE SWANSTRÖM

POSTADRESS:
ROSENSKIOLDSGATAN 9, GÖTEBORG

TELEFON 18 22 49

TELEGRAM: "[illegible]"

BANKFÖRBINDELSE
SKANDINAVISKA BANKEN

The Downtown Gallery,
32 East 51st Street,
New York. N.Y.
U.S.A.

EDER BETECKNING / YOUR REF. — EDERT BREV / YOUR LETTER — VÅR BETECKNING / OUR REF.

GOTHENBURG S
SWEDEN

January 2, 1956

Attention: Mrs Edith Halpert:

Dear Mrs Halpert:

Re. John Singleton Copley 1738-1815:

I have noted what you told the Fortune Magazine of December 1955 and Janury 1956, that American Art is just what you think is right and as I have in my position a painting of the above mentioned painter, unfortunately not a portrait, but a battlescene as per enclosed photo.

I have showed this photo to Mrs Barbara Haven Parker of the Museum of Fine Art in Boston, and as they was not in the position of buying, as told " This Museum already has a large collection of paintings by Copley, and we therefore would not be interested in its purchase. Nor are we allowed, by a ruling of our Trustees, to make financial valuations."

This painting is 19 3/4 inches x 25½ inches, or in cm 50 x 65 cm. Signed down in the left corner: J.S. Copley. The painting is perfect and with no defect more than a little spot very down in the left corner on the nose of the white horse which is laying down. That´s all! Is also perfect cleaned, the name was namely found by that time and the subject should be a battlescene of "Richard Couer de Lion", (The Lion-heart). Certainly is the painting made on canvas.

I am very interested to sell this painting to an American Art dealer, who is able to sell it to some collectors of Copley and I have in mind to ask dollars 2.250:-. Should this eventually be of interest to you.

I should be extremely glad to have an answer by return and please in case of no interest return the photo soonest possible I am in the meantime at your whole disposal and thanking you in advance for your very kind attention to this matter, I am,

Very sincerely yours

Rune Swanström

Encl. photo.

AMERICAN ANTIQUES

PAINTINGS AND PRINTS

C. K. JOHNSON

EARLY AMERICAN PORTRAITS

EAGLE'S NEST ROAD

HURLEY, NEW YORK

January 5, 1956

Downtown Gallery
32 East 51st. Street
New York

Dear Mrs. Halpert: -

I should like to know if you have come to a decision about the two large portraits I left at your Gallery while you were away over Christmas. The price for the pair is $400,oo.

I expect to be in New York within so very long and could bring them back with me if you are not interested.

Th carved eagle was bought in Penaylvania many years ago: price $125,oo.

Most sincerely yours

C.K. Johnson

Aylin Advertising Agency

904 LOVETT BLVD. • LYnchburg 3744 • HOUSTON 6, TEXAS

January 12, 1956

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Miss Halpert:

I enjoyed your visit so much, and hope you can come this way again soon.

This will authorize your ordering for us two prints each of the Zorach photographs showing the various steps in the creation of the sculpture.

We will keep you posted regarding developments with LIFE Magazine, and progress made on the construction of the building.

Cordially yours,

Bob Aylin (a)

Robert N. Aylin
President

RNA:pl

Member: AMERICAN ASSOCIATION *of* ADVERTISING AGENCIES

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Art Galleries

January 3, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have a communication from Mr. Bahan relative to the Marin painting, MOVEMENT - WIND, SOUTHWEST, which was relined and restored by Mr. David Rosen after it had suffered some injury when the Marin Exhibition was at the Phillips Gallery in Washington, sometime around May 15, 1955. Mr. Bahan forwarded me Mr. Rosen's bill for $375 and he also entered a claim for 35% of the valuation of $3,500 or $1,215, to cover depreciation in the value of the painting.

I have, of course, previously notified our insurance manager, and the company which wrote the insurance policy will take up the matter. The University is indebted to Mr. Bahan for his loan, in the first place, and naturally wants to see him treated equitably.

It is possible that the insurance company may seek advice, and it is certain that you would be a logical person to consult, both because of your experience and knowledge and because the painting was returned to The Downtown Gallery after it was withdrawn from the Exhibition.

On the other hand, I realize that the owners obtained the painting from your gallery and thus it may be embarrassing to you to recommend a percentage of depreciation. I have asked, therefore, that every effort be made to reach a fair settlement at Fort Worth where the painting now is.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

/dp

January 4, 1956

Dr. Hyman J. Lewbin
8700 Commercial Avenue
Chicago 17, Illinois

Dear Dr. Lewbin:

May I suggest that you refer to the Whitney Museum for information about any American artist who fit in with your plan. Their archives will supply you with a good deal of information. However, if you would like to have additional data on Halpert, I shall be glad to show you our clipping book if you will let me know in advance.

Sincerely yours

EGH:ls

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 16, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your kind letter regarding the Zorach sculpture.

It would be a pleasure for me to have you transmit my letter to Mr. Zorach.

I certainly enjoyed the opportunity of meeting him at your place and I am looking forward to receiving the small Zorach that I purchased with a great deal of anticipation.

Would a reproduction of the "Moses" in bronze or silver, similar to the one I am now purchasing, be feasible? If Mr. Zorach would consider such a thing, I would be pleased to own one.

With kindest regards, I am

Sincerely

Jacob Schulman

JS:KB

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

13 January 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing to say how pleased I am with the John Marin Memorial Exhibition, which we are opening with a Members' Preview on Tuesday, January 17.

I would have suggested that you come for the opening and spend two or three days with us. However, I shall be in New York on January 17 and shall have to miss the festivities. I think it would be much more fun if you could come when things are not so hectic.

I think the exhibition looks very well indeed. We have allowed a great deal of space for our installation, grouping the oils and watercolors chronologically, but mixing the two media.

I am herewith inclosing a copy of our publication, ATTRACTIONS, as well as our invitation to the Members' Preview, and I shall send you pertinent clippings, etc. later.

With renewed thanks for your help in this project,

Very sincerely,

Richard S. Davis
Assistant Director

RSD:er
Inclosures

[1956]

729 Greenwich St
New York City
Jan 5 —

Miss Edith Halpert
Downtown Gallery
NYC

Dear Miss Halpert,

This note refers to the Stephen Greene painting that we bought around the middle of December. Our plans are to leave with you a respectable deposit about the middle of January and to take the picture away at that time, if it is agreeable to you. Since the end of that show coincided with the holidays and because we find holidays awesomely expensive we were unable to make another payment on the canvas, much as we would have liked to have had the picture at that time. The picture represents a sort of ~~[illegible]~~ Christmas gift to ourselves from the two of us.

I shall come in around the fifteenth.

Thank you for making the transaction both easy for us and attractive.

Sincerely
George Stiles

January 6, 1958

Mr. William N. Eisendrath, Jr.
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mr. Eisendrath:

I am very glad to give you the current market valuation on the following painting:

Stuart Davis "Feasible #2" Oil $1000

Sincerely yours,

EGH/ek

THE PRINT CLUB

GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

9 January 1956

PENNYPACKER 5-6090

The Downtown Gallery
32 East 51st Street
New York City 22, NY

Dear Sirs:

We have just received your consignment of prints by Ben Shahn. We note that you have given the price of "Patterson #1" as $90.00. That is the price of the one with color. According to previous consignments the one in black and white is priced $30.00. As the one in this consignment is black and white, we have changed the price on the list enclosed to $30.00.

There is also a small corner torn off of one of the impressions of "Calabenes".

Sincerely yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM:D

1. That the Dallas Art Association is not concerned with or empowered to conduct judicial investigations, to determine the political affiliations, religion, or personal credos of any individuals whose work is exhibited at the Museum. One of the basic principles of American justice is that a person is presumed innocent until proved guilty, viz. Article VI, Bill of Rights, Constitution of the United States. Up to the present time no evidence of conviction or other adjudication of the four artists in question has been brought to our attention.

2. That there is some evidence that today, as in the past thousand years of art history, there are disgruntled persons and groups who would run the Museum in a different manner. Whether they are right only history will prove —— not local Patriotic Societies, however well-intentioned they may be.

3. That this Museum, like other public and business organizations must look to the large national institutions for some guidance in standards of operating policies. Two of America's most respected art institutions, the Metropolitan Museum of New York and the Art Institute of Chicago, own and exhibit the works of the four artists in question. These two Museums and the National Gallery of Art in Washington, owned and operated by the United States government, own and exhibit works by Picasso, a self-acclaimed Communist. We can find no justification for establishing a policy for the Dallas Museum of Fine Arts that would be in complete contradiction to the accepted standards of America's most conservative and important art institutions.

4. That it is the policy of the Dallas Art Association to conduct the affairs of the Museum within the laws of the land, but not at the dictates of any minority pressure group.

5. That it is important once and for all time to dissipate this nonsense that any single group in our community is the custodian of the patriotism of the rest of us. We reject and resent the imputation that we are less patriotic than others and that because we hold to a different opinion of Museum operation that we and our Director are "dupes."

In conclusion, the fundamental issue at stake is that of Freedom and Liberty—— not just for the Dallas Museum of Fine Arts, but eventually for our school system, our free press, our Library, our orchestra, and the many other institutions of our society. We believe that Democracy cannot survive if subjected to book-burning, thought control, condemnation without trial, proclamation of guilt by association—— the very techniques of the Communist and Fascist regimes.

These are the reasons why the demands of the Dallas County Patriotic Council have been rejected. It is our hope that this presentation of facts and conclusions will clarify this subject for you, and that you will concur in the judgment and decisions of the Trustees of the Dallas Art Association.

Most sincerely,

Jerome K. Crossman

Gerald C. Mann

Waldo Stewart

January 4, 1956

Mr. Patrick Morgan
Acting Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Pat:

Sorry to be so slow in replying, but this time the doctor put one over on me and placed me in a hospital room with a view. It was the best rest I have ever had and within a week or so I hope to be skipping about once again, but a little more cautiously than in the past as a result of a remark made by the doctor -- to wit "when football players suffer this type of injury, they are in their twenties - my dear".

I am now sending you photographs of several folk art paintings together with two by Arthur Dove. When you decide which of these you would like to have sent to you on memorandum, we shall be very glad to send the original hand painted example

Meanwhile, do have a very Happy New Year.

Sincerely yours

EGH:a
P.S. The second Dove photograph will be sent in a few days.

Dove ~~Long Island 1940~~
Folk Art ~~Landscape [illegible]~~
1084 Woman of Bethlehem, Pa 300.
1524 Classical Memorial Painting by William Whittingham 600.
Apollo and Marsias by Edward Hicks 600.
Oil 948 ~~[illegible] in Red Dress~~

Dove

THE BRADLEY MUSEUM
Euphen Stewart Memorial

COLUMBUS MUSEUM of ARTS and CRAFTS, Inc.
1251 Wynnton Road :: COLUMBUS, GEORGIA

January 14, 1956

Manager
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Sir:

Mr. Edward S. Shorter, our director, has asked me to write you to inquire if it is possible for this museum to exhibit in February the Georgia O'Keefe and the Ben Shahn paintings which your gallery has lent to the Atlanta Art Association for this month?

We are endeavoring to work up a contemporary American show of artists not as yet presented in our galleries, and since the O'Keefe and Shahn are so close to Columbus at this time, we thought it a good opportunity for us in Feburary, if you would permit us to borrow them before their return to New York.

For your enlightment, this museum is fireproof, is in an isolated building, and we are adequately insured for all types of fine arts loan exhibits. We are well known by the Grand Central Galleries, Midtown Galleries, Hirschl & Adler, American Federation of Arts, and others, if you need any references. We are requestingthis loan at the suggestion of the director of museums in Atlanta, Dr. Reginald Poland.

Thank you for whatever assistance you find it possible to give our request. I would appreciate an immediate answer, if possible.

Most sincerely,

Margaret Bloomer

Margaret S. Bloomer (Mrs. John W.)
Assistant Director

MSB:a

C A C

THE CONTEMPORARY ARTS CENTER

FOUNDED BY THE CINCINNATI MODERN ART SOCIETY · IN THE CINCINNATI ART MUSEUM

Cincinnati 6, Ohio PArkway 1-5204 ~~Robert M. Koch, Curator~~

January 3, 1956

Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Although my visit to your gallery was somewhat rushed, I want to take this opportunity to thank you for your courtesy and willingness to participate in our forthcoming Rental Gallery. Now that I have been able to summarize the list of objects which I selected, I feel certain that we have a very good collection of paintings, drawings, and sculpture. We will do our very best to develop the maximum interest in the Rental Gallery with the hope that people in Cincinnati will buy as well as rent these objects.

I had hoped at this time to be able to send you our Master Contract, which would outline the arrangements; however, our lawyer has been terribly rushed and been unable to draft a revision of the Master Contract of the Art Lending Service of the Museum of Modern Art. He plans to complete this this week, and I hope to be able to have this in your hands before January 10. In the meantime, I am enclosing a list of the objects that I selected. We are sending a duplicate list to Budworth. Mr. Johnson of Budworth will probably contact you around January 15, to make arrangements to pick up the objects.

In addition, you will find enclosed a sufficient number of Biographical Data cards to correspond with the number of objects borrowed. We would appreciate your completing these cards and mailing them to us as soon as possible. Since our Rental Gallery will be staffed by volunteers in most cases, we thought that it would be valuable to have some information concerning the artists for the use of the volunteers.

Many thanks for your generous cooperation, and best wishes for the New Year.

Sincerely yours,

A.T. Schoener

Allon T. Schoener
Curator

ATS/jp
Enc.

The Chase Manhattan Bank

ROCKEFELLER CENTER BRANCH
ROCKEFELLER PLAZA AT 49th STREET
30 ROCKEFELLER PLAZA
NEW YORK 20, N.Y.

New York

January 9, 1956

Mrs. Edith G. Halpert
c/o Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

You will probably not see this letter until you return from Houston, however, I just wanted to advise you that we contacted one of the Iselin Credit Officers who immediately telephoned their office in Grand Rapids. We gave him the good information we have in our files concerning you and your company which data they will keep in their files. He did not want us to give them any written information regarding your account, but did say that they would immediately start the order through. I, of course, do not know how long it will be before you receive the merchandise. For your records, I am enclosing all the papers you gave me.

I enjoyed chatting with you for the few brief moments and will be happy to talk with you on other occasions.

Yours very truly,

W. P. Miner
Assistant Treasurer

Enc.

ADLAI E. STEVENSON
231 SO. LASALLE STREET
CHICAGO

En Route...1956

Dear Mrs. Halpert:

You honored me greatly by your support of the dinner at the Waldorf Astoria on April 25th. I've been traveling incessantly ever since - but I want to take a few minutes out to thank you for your making such an exciting evening possible.

Thanks again from the bottom of a very full heart.

Cordially,

Adlai E. Stevenson

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York, New York

Hq. Sq. Sec.
28 Air Div. (Def.)
Hamilton AFB, Calif.
January 17, 1956

Edith Halpert
Director
The Downtown Gallery
32 E. 51 St.
New York, 22, N.Y.

Dear Madame:

I have just received your letter of January 3 ré Pascin. As you can tell by the return address, somebody in the Pentagon decided to relocate me in California.

I did not have the opportunity to do very much work on the Pascin project while I was stationed in San Antonio; however, I am forwarding your letter to Mr. J. Leeper, the museum director. Perhaps he may find it of use.

The only other information I would like is how do I go about talking the air force into letting me return to San Antonio. I am sorry you had to trouble yourself to no avail. And once again, thank you for your very kind attention.

Sincerely yours,

Matthew Baigell

Matthew Baigell (Airman Third Class)

As I told you, the net for Jacob Laurence's "Businessmen," is nine hundred dollars, and so we have put an asking price of fifteen hundred dollars on it. If, at some time, you would like to have the picture on consignment with an arrangement of splitting any profit over nine hundred dollars, that would be satisfactory to us, but I know she will not go down on her net price.

As for the other two pictures in which you are interested, the situation is slightly different. The Kuniyoshi was a picture which we had sold to Mrs. Keighley sometime ago and one which we always liked very much. We, therefore, agreed to buy the picture from her at her net price with the intention of putting it aside and eventually getting what we consider this picture to be worth. It may take a year or so, but we are willing to wait. For this reason, we have put an asking price of sixty-five hundred dollars on the picture. I am sure you will agree that we will eventually sell it .

#7,500

With the Max Weber, "Reading," we feel that her net price is not too high by any means, and we have quoted the picture at seven ~~hundred fifty~~ thousand dollars, and we have someone interested in it at the present time. Should you care to make a definite offer for this picture, higher than your original offer of twenty-five hundred dollars, we will give it serious consideration. Nevertheless, we do feel that acting as the Keighley's agent, we should endeavor to get the highest possible price for these picturres, and as we are dealing with her on a commission basis, we should get for her their full market value.

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

of fact I thought of staying over until Wed or Thurs of this week after talking to you and after finding a lot of photographic material in the "Frick Coll" relating to Karolik's period. I also wanted to add another piece of sculpture to the collection but as I say Nicky caught a germ and came home and went to bed with a temperature which she still has.

Again my thanks and all good wishes for the new year

Sincerely yours,

Henry P. Rossiter

January 12, 1956

Mrs. Ivan Rosequist
18 South Convent
Tucson, Arizona

Dear Mrs. Rosequist:

Indeed we shall be glad to cooperate with you in lending a group of prints for your exhibition.

However, since the only lithographs and etchings by the artists whose names appear below are early examples, although very desirable, I thought I should let you know before sending on any prints for your show. On the other hand, Ben Shahn has made a number of silkscreens in black and white and in color and we have one dated 1954 by Charles Sheeler and two by Stuart Davis produced in 1950 and 1955 respectively. If the latter will fit in with your plans, I shall follow through or; if you want early examples by the others, these may be included.

As soon as I hear from you, I shall take care of the matter.

Sincerely yours,

EGH/ek

Art in America

Cannondale, Connecticut

January 3, 1956

Edith Halpert
Director, Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith Halpert,

I was deeply embarrassed by the series of typographical errors which appeared in connection with the listing of your artists' names in the December Gallery Notes column. The fact that they were the well known names rather than the unfamiliar ones that we checked and re-checked, makes it all the worse. This piece which entailed the handling of a mass of detailed data came at a time when we were overworked and under-staffed - a reason rather than an excuse. We shall, of course, print a complete correction in the February issue.

Jean regrets these errors as much as I do. We both hope to improve the column in these details as well as in general coverage as we find better ways to handle the hundreds of small items involved in this new "baby" of ours.

Sincerely,

Dorothy Gees Seckler

Dorothy Gees Seckler
Gallery Editor

PITTSBURGH ★ IDAR-OBERSTEIN

TELEPHONE: GRANT 1-0436

Ernest W. Beissinger

Importer of Precious Stones

★

SCIENTIFIC GEM ANALYSIS
CONSULTING GEMOLOGISTS
DAGMAR H. BEISSINGER
ERNEST W. BEISSINGER

417 CLARK BUILDING
PITTSBURGH 22, PA.

January 13, 1956

Downtown Gallery
32 E. 51st Street
New York, N.Y.

Gentlemen:

Having enjoyed reading the article "The Great International Art Market" in this month Fortune magazine, I noticed your name mentioned therein.

I own one picture by Caspar Netscher and one picture by Friedrich Riedinger and am interested in selling both paintings.

Could you possibly tell me what minimum prices paintings by above two artists command at this time?

In the event, that you are interested in purchasing these paintings, I would be pleased to show them to one of your agents, whenever he happens to come to Pittsburgh.

Sincerely,

Ernest W. Beissinger

ERNEST W. BEISSINGER

[1956]

Mrs. Samuel Yochelson
394 Woodbridge Avenue
Buffalo 16, New York

January 5th

Dear Mrs. Halpert:

The "little Zorach" arrived in good shape. I cannot tell you how thrilled I am to be able to have it.

I hope you are fully recovered from your cold and the strenuous expenditure of energy required during the holiday season.

Several things need ironing out - and your judgment and suggestions will be greatly appreciated.

1. The frame around the Shahn painting does not fit properly. A good ½ inch space protrudes at the upper end of the picture - so that the gilded inner area of the frame does not touch the paper. How shall we handle that? Who would repair such a "condition"?

2. Can you offer us any concrete suggestions on the publicity?

January 13, 1958

Mr. Walter Werner
Hoffman Fuel
170 White Street
Danbury, Connecticut

Dear Walte

I am so sorry to have missed you when you were at the gallery. Me and me crutch went off to Houston and then to San Antonio where I had a dizzy time dashing from party to party but most gratified to find so much of our youth enthusiastic about what is going on in American art.

But, it was mighty good to get back home to my little two room flat and to dingy taxicabs, after the fabulous mansions and air-conditioned Cadillacs.

When are you and Charlotte coming in again? Let's make a real date and have a gay time. Do let me know ahead, so that I can plan it.

Sincerely yours,

EGH/ek

January 11, 1958

Mr. Sam Freid
5006 Hazel Avenue
Philadelphia 43, Pennsylvania

Dear Mr. Freid:

Thank you for your letter.

Most unfortunately your exhibition is almost simultaneous with the Pennsylvania Academy annual show. For this, we borrowed and stole Sheeler paintings to make an appropriate showing, and now I find it impossible to scare up another picture for the occasion. If by some miracle Sheeler completes something by the first week of February, I shall communicate with you.

Sincerely yours,

EGH/ek

4717 Park Lane
Dallas 20, Texas

NEW YORK 17, N.Y.
JAN 5
2 PM
1955

UNITED STATES
POSTAL CARD

INFANTILE PARALYSIS
JOIN MARCH OF DIMES

THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51st Street
New York 22,
New York

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

January 6, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

It is true that we are only going to have three Stuart Davis pictures instead of five. The Metropolitan turned us down when we requested the loan of SEME. I called on Robert Hale personally but without success. He told me that they cherished this picture so, and he was planning to open another contemporary gallery within a very short time and onsidered this the most important picture to go into it. Mr. Prior, of the Munson-Williams-Proctor Institute, advised us that their Davis was on tour until next summer. These were our only two disappointments. Dallas is letting us have the O'Keeffe, and all four owners of the Sheelers have said yes. Of course, the one Davis is a big one, and as I arrange my show and feel the need for adding a fourth picture I can always use our own - which is recent enough to join the others with great comfort.

It was rather a surprise to learn that we were to collect the Shahn CHICAGO from the Watters. This must mean that the sale has been consummated since we were together. I must write to congratulate them, and I am so grateful that they are willing to lend. The collection has already been made.

Many many thanks, again, for your good help and I hope you can get down to see the show.

Sincerely,
Joe
Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

Paul Lamb
Attorney and Counsellor at Law
Union Commerce Building
Cleveland 14, Ohio

January 5, 1956

Mrs. Edith Gregor Halpert
c/o Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Edith:

It has taken me longer than I had hoped to secure photographs of the various things I had in mind to dispose of and am sending you by separate post a little album containing the photographs.

I may say generally that practically all of them have been exhibited at the Cleveland Museum of Art, but I do not find any stickers on the backs of them. Unfortunately I have no record of the purchases of any of these objects because they were all turned over to Mildred Lamb in 1940. Those that you sold me years ago you are of course familiar with. But I will give you information regarding each in the order in which they are bound in the little album I am sending you:

100. 1. Laurent - wood carving 22-3/4" high.

650. 2. Zorach - Girl with Cat. Base 7" square 2" high; bronze 13-1/4" high.

100. 3. Zorach - torso. Base, 6 x 6-1/2", 5-1/8" high; bronze, 11-1/2" high.

750. 4. Karfiol - nude. 17-5/8" x 23-1/2". (As to all pictures, the first measurement stated is the width, the second the heighth.) This picture is signed and was slightly damaged when I attempted to clean it. The spot where the paint flicked off is shown near the right elbow of the figure. I should also add generally that all measurements were made without taking the pictures out of the frames. I am sure the damage to the Karfiol could easily be retouched.

5. ~~Friese - "La Printemps" signed. 28-3/8 x 23".~~

6. Raoul Dufy ~~- oil "Casino at Nice" signed. 21-3/8 x 17-5/8".~~

~~7. Kuhn - "Red Bandeau" signed. 8-5/8 x 11-1/8".~~

8. Raoul Dufy ~~- water color - horses - signed.~~ 24-3/4 x ~~18-1/2".~~

750 9. ~~Prendergast - water color - seascape.~~ 13 x 10-7/8".

3(a) 100.

PORT JERVIS N.Y.
JAN 1
4:30PM
1956

UNITED STATES
POSTAL CARD

THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith G. Halpert
Downtown Gallery
35 East 51st St.
New York 22, N. Y.

January 4, 1956

Mr. William E. Sheppard
Friends Hospital
Roosevelt Boulevard and Adams Avenue
Frankford
Philadelphia, Pennsylvania

Dear Mr. Sheppard:

Please forgive me for being so slow in replying. No doubt Mr. Allen told you that I had been ill and absent for about two weeks.

Just as soon as I get myself organized, I shall write to you about the Hicks exhibition idea in greater detail, or perhaps we can get together after the 11th of this month when I return from a trip to Texas.

Meanwhile, my very best wishes for a Happy New Year.

Sincerely yours

[illegible]

January 3, 1956

Mr. Theodore D. Taussig
120 Wall Street
New York 5, N. Y.

Dear Ted:

We have just received a bill from you for the Workman's Compensation.

Before I consider paying this, I must demand that the insurance company pay the long over-due refund in connection with William Haith's accident.

Sincerely yours

EGH:la

January 11, 1958

Miss Marjorie Yerges
The Museum of Fine Arts of Houston
Main Street and Montrose Boulevard
Houston 5, Texas

Dear Miss Yerges:

Thank you for your letter.

We are now checking with Budworth regarding the tavern sign which - when I last saw it was in perfect condition and was the only sign of its kind that retained its original frame and iron trim.

I am also enclosing a list of corrections which should be made immediately on the labels. It is too late to make the changes in the catalogue.

If you will refer to our photographs which contain complete information, you will find that this data appeared. I am sure, you will agree it is essential to list the name of the artist where we have such records and also to make the corrections regarding the material actually used, that is metal instead of wood.

We are also checking #90 in the catalogue, "Indian Weathervane", listed as painted wood but it is actually sheet iron painted which Mr. Malone said had not arrived. I shall write you tomorrow.

Sincerely yours,

EGH/ek
Enc.

Jan 3 - 1956

Dear Miss Halpert,

I am very interested in having a gallery in New York. I know you are interested in Chicago artists, so I am first writing to you.

I make my living on the sale of my paintings, my only incom. I am just 31 years old - work very hard, and have sold every painting I put up for sale

I've sold through many Chicago galleries and the Chicago Art Institute. My work is very decorative and pleasing type fantasy.

Would you consider showing a few of my paintings - would you be interested in a show? What are your gallery arraingements - What % do you take on a painting or a show. Do you ever by any paintings out right?

May I hear from you?

Respectfully yours

Fred. W. Love

January 4, 1956

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Joe:

I have just received a note from Mrs. Markson and she asked me to have the Shahn painting "Dream" credited as follows: Collection of Mr. and Mrs. Yoland D. Markson. The watercolor entitled "Chicago" is to be credited to Dr. and Mrs. Michael Watter.

Incidentally, have you decided to reduce the Davis group to three, which are listed in your list. I was under the impression that you had also planned to obtain either the Metropolitan or the Whitney picture, as well as the one belonging to the Wadsworth Atheneum. This is not a hint but an inquiry. Will you need photographs of the exhibits? If so, will you let me know so that we can arrange with our photographer accordingly.

Again, a very Happy New Year.

Sincerely yours

[illegible]:a

THE DENVER ART MUSEUM

SCHLEIER MEMORIAL GALLERY   FOURTEENTH AVENUE AND ACOMA STREET   DENVER 4, COLORADO   TELEPHONE: TA. 8317

ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

January 16, 1956

Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Miss Halpert,

We are grateful for your letter of January 5th with its enclosures. Arrangements have gone forward with the show to a point where we do not need too many more paintings. However one of the ones which you sent strikes such a positive costume note we should like to include it.

ABIGAIL TAYLOR by an unknown American artist

We are enclosing the prints which we shall not use since you were caused extra inconvenience in having to send duplicate prints. Insurance arrangements are being made now so that if we are to place insurance on the Taylor portrait we would appreciate a valuation as soon as possible. Loan material should be here in the Gallery by the 15th of February. If shipping with Railway Express please do not set a value in excess of $550.00.

Thank you for your help.

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

OKB:ld
encl.

If you would care to ship with Budworth let us know and they will contact you.

January 13, 1956

Mrs. Yoland D. Markson
1251 Lago Vista
Beverly Hills, California

Dear Mrs. Markson:

Thank you for your check. The arrangement you suggest is entirely satisfactory.

The Pennsylvania Academy Exhibition will open on January 21st, and I have asked Mr. Fraser to send you a catalogue. As a matter of fact, I plan to be at the opening event and shall send you a report of how the picture looks in that juxta position.

Sincerely yours,

EGH/ek

AMERICAN ARTISTS PAINT THE CITY

VENICE BIENNALE, 1956

ARTIST ______________________________

TITLE OF WORK as it should appear in Catalogue ______________________________

____

MEDIUM ______________________________

DATE OF EXECUTION ______________________________

SIZE OF WORK WITH FRAME (in inches) HEIGHT ______________ WIDTH ______________

SIZE OF WORK WITHOUT FRAME (in inches) HEIGHT ______________ WIDTH ______________

ADDRESS from which the work is to be collected ______________________________

____

ADDRESS to which the work is to be returned ______________________________

____

INSURANCE VALUATION ______________________________

LENDER'S NAME as it should appear in Catalogue ______________________________

____

____

____
(Signed by)

PLEASE FILL THIS BLANK OUT AND RETURN IT TO:

Mrs. Katharine Kuh
Curator of Modern Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif. OLympia 7-1549

Newspaper Boy 1956

Mr. Ed Bixer
339 Fifth Avenue New York 16

~~Mr. and Mrs. Henry Rubin~~
~~218 A E. 50th St. N. Y.~~

Mr. and Mrs. Robert Preston
370 Grace Church St. Rye, N. Y. Woodbine 75437

} Broderson Signature in Sign Language, 59-60

Mr. and Mrs. Martin Jacobs
1080 Fifth Ave. N.Y.

} Boy Riding Invisible Horse, 59-60

Will send Isaac address later

January 16, 1954

Mr. Peter Pollack
Art Institute of Chicago
Chicago 3, Illinois

Dear Pete:

I like the way you "say it with posters". It was swell of you to send the Lautrecs to me and I appreciate both the gift and the thought.

Where have you been all this time, and when are you coming to New York? Do let me know ahead during this hectic period, so that we can have some fun.

And, congratulations on the terrific publicity. I heard that your opening was like a cut-rate sale in Gimbel's basement - quantitatively, of course, not qualitatively.

Sincerely yours,

COPY

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 5, 1956

Mr. Harry Starr
The Lucius N. Littauer Foundation
United Nations Plaza at 46th Street
New York 17, New York

Dear Harry:

Yesterday afternoon I visited the Downtown Gallery and saw the Zorach Exhibition of Sculpture. It was a rewarding experience, particularly because of the presentation of his outstanding work of "Moses."

I personally urge you to visit the Gallery and see the exhibition and, particularly, the statue of Moses. I do this for two reasons-- First, in the knowledge of your personal convictions, I know this will be a rewarding experiense for you. Zorach has symbolically expressed the spirit of "Revelation." His work aptly expresses the three elements of the Judaic religious consciousness--a knowledge of God, love Him, and moral purpose.

Second, this work would be a fitting complement to the Nathan Littauer Chair of Judaica at Harvard. Perhaps it may even be more fitting to be on the Brandeis University campus to complement the three chapels which you have recently opened. I know that the Foundation has supported many similar worth while projects as exemplified by your grant to Horowitz for enabling him to write the book "The Spirit of Jewish Law." Perhaps your enabling the public to examine this statue in an appropriate place would fit into the activities of the Foundation.

I trust that you are in good health.

56

May I take this opportunity of extending to you my very best wishes for a healthful and happy New Year.

Sincerely,

JS:KB

January 12, 1950

Mr. John B. Kennedy
1528 31st Street, N.W.
Washington 7, D.C.

Dear Mr. Kennedy:

Thank you for your letter which arrived just as the painting was being turned over to Budworth for shipment.

We removed it from the exhibition and am now sending it to you for consideration. I hope that you will like it after seeing it in your own environment.

Sincerely yours,

EGH/ok

Mrs. Paul Lamb -2- January 12, 1948

It was so nice to see you again and I hope that you will be up this way in the near future. My very best regards.

Sincerely yours,

EGH/ch

January 3, 1956

Mr. Robert L. Stuhr
Drake University
Des Moines 11, Iowa

Dear Mr. Stuhr:

Thank you so much for the color photograph of the Davis mural. I am tremendously impressed with it and am most grateful for your cooperation.

Can you tell me where additional copies may be obtained and at what price?

Happy New Year.

Sincerely yours

[illegible]

January 16, 1958

Mr. Frank Perls
350 North Camden Drive
Beverly Hills, California

Dear Frank:

I find that we are slipping too, and did not send you a receipt for the four Shahn prints you returned on October 27th. It is now enclosed. Gradually, we are reassembling the missing items.

According to our records, the following Shahns are still outstanding:

Silent Music	3
Where There's A Book	4
Triple Dip (color)	2
Paterson #1 (color)	1
Triple Dip (Mrs. Feiner) (color)	- 1

If you can scrape these up and return them to us, I shall bother you no more.

My best regards.

Sincerely yours,

EGH/ek
Enc.

23 Maywood Street
Worcester 3 Massachusetts
January 18, 1956

Mrs. Edith Gregor Halpert, director
Downtown Gallery
New York,

Dear Mrs. Halpert,

Mr. Borst of Tuttle publishers in Rutland, Vermont, writes me that he has a picture you sent to him of the tinsmith's peacock. He sent on $1 which I hope covers all the expense that you incurred. He has handled the business for me.

I certainly appreciate having the photograph for my forth-coming book, EARLY AMERICAN TINWARE. It will make a striking frontispiece for us. Further than this letter of appreciation, you will receive a complimentary book when it comes from the press. How wonderful it is that many of us have so much to give to others who need assistance! I guess that is why we are given our gifts so that we may help others.

Perhaps you know that my museum of 1200 pieces of woodenware, ironware and tinware has given me the means of writing three and four books, as a pioneer. EARLY AMERICAN WOODEN WARE was my first, THE EARLY AMERICAN HOUSE; The Old Kitchens and Fireplaces, the second and now this third on tinware. This all came to me when I was in middle life, having a profession of music. It was Charles Messer Stow who asked for my articles and inspired me to write my first book on woodenware. Now, it requires all of my time - except that the greater part of the day goes into keeping house with my elderly mother! My reward has been great and I am grateful for my perseverance. We never know where our roads lead us.

Thanking you again, I am

Most sincerely
(Miss) Mary Earle Gould

IVAN ROSEQUIST
18 SOUTH CONVENT
TUCSON, ARIZONA

January 17, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Your kind cooperation in lending us prints of the Downtown group is of gratification to us.

Our collectors have varying tastes from the old to the extremely modern and we would like to have at least two to three examples of each artist listed.

The prints of Ben Shahn, Charles Sheeler and Stuart Davis are known to our clients and we believe the recent examples to which you refer should be included.

Sincerely,

Jane

Mrs. Ivan Rosequist

[1-12-56]

THE FELLOWSHIP OF

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS, PHILADELPHIA

The Exhibition Committee of the Fellowship of The Pennsylvania Academy of Fine Arts takes pleasure in inviting you to exhibit one of your works in the 1956 Fellowship Annual Exhibition.

All invited work is due at the Pennsylvania Academy of the Fine Arts on Monday, February 20th. The exhibition will run from March 9th through April 8th.

The Fellowship will pay shipping charges for artists outside the local area who cannot make delivery by hand.

A complete prospectus and tags will be sent ~~upon return of the enclosed postal card~~.

This invitation does not require that you be a member of the Fellowship though we hope that the forthcoming show may stimulate your interest in that direction.

Sincerely,

Homer W. Johnson

HOMER W. JOHNSON,
Exhibition Chairman.

Dear Mr. Davis:
We would appreciate one painting (oil and one water color (or print or drawing) for the above. Pick-up will be late in February. Details will follow.
Please inform me as soon as possible.

Sincerely, SAM FREID
5005 HAZEL AVE. PHILA. 43. PA.

Memorandum from Lawrence Allen

Knoedler

Walter	3000.	2500.
Kuniyoshi	3000.	2200.
Rinke	750	500.
Lawrence	900. —	300.

Knoedler

mu 8 2 8 7

January 17, 1956

Mr. Charles Nagel
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mr. Nagel:

Thank you for your letter and the checks.

Frankly, I am quite overwhelmed with your report and the statement that one third of the exhibition was sold locally.

This, I believe, is a record for all time and I think you and Mr. Eisendrath can justifiably puff out your chests in proving that it can be done in a museum. As a matter of fact, I think this report should be highly publicized in order to encourage other institutions to follow your example.

And so, my hat is off to St. Louis.

Sincerely yours,

EGH/ek

January 11, 1956

Mr. Hal Haselrigg
1731 Bissonnet
Houston 5, Texas

Dear Mr. Haselrigg:

As I promised, I am enclosing the Fortune cover reproducing the Zorach sculpture made for the purpose. In addition, I am sending you brief biographical notes for your files and shall wait for word from you on my further activities concerning Life Magazine.

I feel that it would be very valuable to have a Zorach exhibition as a tie-in with your unveiling. This would increase considerably the art magazine coverage. What do you think of the Houston Museum of Contemporary Art for this occasion? And, do you think that the bank would contribute toward the transportation expense, since museums rarely undertake sculpture exhibitions for obvious reasons – weight? Given time and sufficient notice, this element could be greatly reduced by using freight rather than express for shipment. If this seems feasible, let me know, and I shall check with Budworth for an approximate figure.

I so enjoyed meeting you and starting the day with two attractive gentlemen against a setting of palm trees and a pool. It was indeed a great pleasure to meet you and Mr. Rapplaye.

Sincerely yours,

EGH/ek
Enc.

Send list of photos
Cover of Fortune

January 5, 1960

Mr. George Stiles
729 Greenwich Street
New York, N.Y.

Dear Mr. Stiles:

I appreciate your problem and certainly want to cooperate with you in every way possible.

The arrangement you propose of making a payment in the middle of this month is quite satisfactory and we can send the picture to you at your convenience - not necessarily when you actually make the referred to payment.

Sincerely yours,

EGH/ah

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Jan 7th 1956.

Mrs Edith Halpert
32 East 51 Street
New York New York:

Dear Edith:

I did not call in again last week as I fully intended to do. My wife began to feel miserable with some sort of germ so we packed up on Saturday and came home. I found your very kind letter of Dec. 28th awaiting me and am sorry indeed I cannot be present at the Max Weber pre-view and the Whitney opening of the Karolik pictures. My thanks for your invitation to dinner tomorrow and my apologies for not returning to the Gallery as I fully intended to do. As a matter

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NSA570

NS HSB498 NL PD=HOUSTON TEX 13= 1956 JAN 13 PM 11 20

MRS EDITH HALPERT=
32 EAST 51 ST NYK=

DELIGHTED TO ACCEPT YOUR INVITATION FOR JANUARY 17TH WILL CALL YOU WHEN I ARRIVE THAT MORNING=
CAROL=.

Dallas, Texas
2 - January, 1956.

Dear Sirs:

Please remove my name and address from your mailing list. In future months of this year I shall have temporary addresses. I have requested the post. office to return to senders all second class mail and circulations.

Thank you, Yours truly.
Mrs. John Leddy Jones -
4717 Park Lane. Dallas, Tex.

January 18, 1956

Mr. Frederick S. Wight
University of California
Art Galleries
Los Angeles 24, California

Dear Fred:

Since the prints that have been sold during the course of the Marin
exhibition have been replaced, there is no need to consider these
sales at all. However, I am listing on the attached sheet, the
paintings with the names of the current owners and the selling price,
so that you may make the insurance adjustment as you and they see fit.

Thank Heavens, all is well on the color reproduction end, and that
you and I can breathe easily again.

I have just returned from a trip to Houston and San Antonio, Texas
where I have been wined and dined, so that I am completely exhausted
but cheerful about the cultural future of America. This pollyanna
sees a remarkable new climate for American art in all these new locales
where the young generation is really seriously interested in their
own contemporaries, and if the museums would have Fred Wight or re-
plicas; this would be a wonderful era for living artists. In any
event, in my old age, I see a brighter future for the boys who are
struggling, and on this note I'll close with my best regards.

Sincerely yours,

EGH/ek

THE PENNSYLVANIA STATE UNIVERSITY
STATE COLLEGE, PENNSYLVANIA

COLLEGE OF THE LIBERAL ARTS
SOCIOLOGY

Jan. 10, 1956.

Miss Edith Halpert
Downtown Art Gallery
52 E 51st Street
New York, N.Y.

Dear Miss Halpert -

Mr. Marceau of the Phila Museum of Art has read the enclosed article & thinks that you also may be interested.

Rossiter lived in N.Y. where he exhibited from 1848 thru 1852. He was a prolific painter and there therefore should be Rossiters in the N.Y.C. area. Have you ever seen any, and if so, do you have any memory as to their size, subject, how they were signed, & whether or not they were dated?

Very sincerely yours,
Maurice A. Mook

January 4, 1956

Mr. Coe Kerr
M. Knoedler and Company
14 East 57 Street
New York, N. Y.

Dear Mr. Kerr:

In cleaning out my 1955 file, I came across a memorandum in connection with the four paintings on which you asked for offers and were to advise me shortly after about the decision.

Since it is embarrassing for me to call again after so many previous efforts, I thought it best to write. Surely by this time you must have received word from the owner and could have notified me accordingly. If, on the other hand, all you wanted was an appraisal, I think it would have been much more pleasant to tell me so, so that I not suspect that I was merely being "used" as a point of departure for the price. Frankly this is the first experience I have had of this sort in the 30 years, and I should very much appreciate being straightened out in the matter for the sake of everyone involved. Thank you for your courtesy.

Sincerely yours

EGH:a

AMHERST COLLEGE

Amherst, Massachusetts

DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

January 10, 1956

The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Director:

As the first in a series of exhibitions exploring the development of modern trends in painting, we are planning this May to show the development of the work of some sixteen painters whose work has been influential and outstanding in the development of Contemporary American art. We hope to have six examples from each artist--two from each of three periods into which the first four decades of this century naturally divides: 1. through the first World War, 2. to the Depression, 3. to the Second World War. The painters on whom we intend to concentrate are: Hartley, Feininger, Marin, Dove, Weber, Shahn, Davis, Spencer, Demuth, O'Keeffe, Stella, Rattner, Avery, Evergood, Blume, and Burchfield.

Do you have examples from the work of any of these painters which would fill the needs of this exhibition which could be borrowed from the 25th of April to the 5th of June?

Sincerely,

William Darr

William H. Darr

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

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NL = Night Letter

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SYB294 DA761

D SAC684 NL PD=SAN ANTONIO TEX 3= PM 11 46

MRS EDITH HALPERT CARE DOWNTOWN GALLERY=

32 EAST 51 NYK=

SIMPLY DELIGHTED MADE RESERVATION YOUR NAME FLIGHT 573 EASTERN LEAVING HOUSTON 1025 PLEASE CANCEL OR CONFIRM. THERE IS ALSO CONTINENTAL FLIGHT AT 1240 PLANNING INFORMAL GROUP FOR COCKTAILS AND SUPPER IF WEATHER IF FAVORABLE HOPE YOU WILL STAY LONGER AND SUN BAKE PHONE FROM HOUSTON=

MARY=

[Jan, 1956]

BARNARD-P.E.A. THEATRE BENEFIT
606 West 120th Street
New York 27, N. Y.
UNiversity 4-5265

Mrs. E.C. Halpert,

Enclosed are your tickets for the performance of "Pipe Dream" on Tuesday evening, January 3rd, 1956.

The demand for tickets for our benefit has been most gratifying, and we regret only that we cannot give all our friends center seats.

Your tickets have, of course, already been paid for, but you may want the following information for income tax purposes:

2 tickets at $20.00	$10.88
Contribution	29.12
Total	$40.00

We hope you will enjoy the evening, and we thank you for your generous support.

[1956]

Jan. 13th

MRS. ISADORE LEVIN
19200 STRATHCONA DRIVE
DETROIT 3, MICHIGAN

Mrs. Halpert -
Downtown Gallery -
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert -

Thanks so much for sending the Weber "Photos". It is hard to describe the emotion of color to some one from the black + white.

Unfortunately, due to Mr. Levin's health, we had to

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information nay be published 60 years after the date of sale.



Screaming eagle about to take off into the wide blue yonder is a weathervane with a [illegible]-inch wingspread. Bird is sheet copper, by an unknown 19th-century craftsman.

[illegible]

156

Dear

For years I have meant to write you how much the artists appreciate what you have done for American culture and the arts, both materially and spiritually.

Anyone with money can buy Old Masters, or the popular French moderns - how fine examples he gets will depend on the amount of money he spends and the quality of advice he gets.

But in America there are also the Old Masters of tomorrow. It takes, not money only, but vision and a deep understanding of art qualities to select from contemporary art works, those which will make the great collections of tomorrow.

It also takes confidence and courage. Someday we will find that Wichita, Kansas, has one of the truly great collections - due to the sincere efforts and fine judgement of Elizabeth Navas and to those who had sufficient faith in her judgement and art appreciation to have her make this collection - and other museums will be saying - "We could have had this painting or this sculpture as well as not - how did it happen that our directors did not have vision to buy some of these pictures that are in Wichita". Mrs. Roland Murdock had real inspired vision in having put the acquisition of contemporary art in your hands. We would not have the great art of the past without the encouragement and patronage of men and women of vision - nor will we be enriched by great art in America without similar encouragement. I want, as an American artist, to express my sincere appreciation of the quality of your selection.

Very truly yours

January 16, 1956

Mr. Robert N. Aylin
904 Lovett Blvd.
Houston 6, Texas

Dear Mr. Aylin:

Before your letter reached me, I had already ordered the two sets of photographs which you requested. These should be delivered within the next few days and will be mailed to you promptly. The Fortune cover has already been forwarded.

By coincidence, I had occasion to discuss the Zorach with Miss Campbell of Life Magazine. She was here in relation to the work of Charles Sheeler for the final feature in their series entitled "Arts and Skills, which started with folk art and is ending with "Art in Industry". Confidentially, she recalled the photograph of the bank which was set aside, but when I showed here the recent photograph with the Zorach installation (from a drawing), she got very much excited. Naturally, I suggested that she get in touch with you or rather with the Houston representative of Life, so that there will be no confusion.

It was grand meeting you at last, and I hope I shall have the occasion to see you again. And, thanks for the breakfast.

Sincerely yours,

EGH/ch

January 13, 1958

Mr. Stephen S. Kayser
The Jewish Museum
Fifth Avenue at 92nd Street
New York 28, N.Y.

Dear Mr. Kayser:

Thank you for your kind invitation to the Gottlieb Exhibition.

I sincerely hope that I shall be in town that evening, so that I can join you at the opening.

Sincerely yours,

EGH/ek

January 5, 1956

Mrs. Charles L. Reese
P.O. Box 1086
Wilmington, Delaware

Dear Mrs. Reese:

I was asked to send these three photographs of sculpture by Zorach in his current exhibition. The Head and the Rabbit exist only in the original material carved directly by the sculptor. The Cat, which is also in stone, has been cast in bronze, a copy of which we have in our possession.

The sizes are indicated on the reverse side of each photograph, and I am listing the prices which are subject to a 10% discount, Zorach allows to museums.

Rabbit	1947	$2200
Head	1954	900
Black Cat	1948	2200
(In bronze $900 net)		

We shall be very glad to send any of these to you on memorandum for consideration - when the show closes at the end of this month.

Naturally, we hope that you will decide on one of the stone sculptures as this adds considerably to the importance of Zorach. Incidentally, if your budget is limited, may we suggest that the payments can be made over a period of time.

I hope that you can arrange to be in while the exhibition is on view as it makes a most impressive showing. In any event, I look forward to hearing from you.

Sincerely yours,

EGH/ek
Enc.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Art Galleries

January 3, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am sending you a letter informing you of the claim of Mr. and Mrs. Bahan, as I wanted you to see that I am making an effort not to embarrass you, although it is possible that you will be asked to give your good advice at one time or another.

I have a letter from Harry Francis that there have been sales out of the Marin show in Cleveland and I am very pleased if you are pleased. It occurs to me that your insurance evaluations are probably less your commission and therefore we should up the insurance on the paintings which have been sold. Would you please advise me here, letting me know the sales values which should be met with insurance so that we are completely covered.

I am writing all the people who should have received color plates, offering my apologies for the mix-up. I shall, of course, write to Mr. Solinger and shall arrange for the payment of the costs they were forced to meet.

Ever yours,

Fred

Frederick S. Wight
Director of the Art Galleries

/dp
Encl.

to Mr. John Leeper

Pursuant to your request, we are enclosing herewith six progress photograph of the proposed Zorach sculptures that are to be finished some time this fall. These can doubtless be presented in some interesting manner in the Zorach exhibition that you are now undertaking. The actual product will be approximately three times life size. In as much as the photographs are the only copies we have, it will be appreciated if they are returned to us after they have served their purpose.

Kenneth Franzheim

PAUL KANTOR GALLERY
8013 BEVERLY BOULEVARD
LOS ANGELES 48, CALIFORNIA
CRESTVIEW 6-2673

January 17, 1956

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

In answer to your letter about the Marin paintings: they have been shipped and you are most likely in receipt of the letter to this effect by this time.

Your letter was sent to 3207 S. Sepulveda Blvd. This is our home address, from which we are moving in a week or so, so please change your records so that in the future all correspondence will come to the above Gallery address.

We are sorry not to have been able to sell the Marins, as we explained to John, but thank you very much for letting us have them. We hope the show in Texas is a great success.

With best wishes as always,

Sincerely,

Paul

jk

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

January 3, 1956

Mrs. John Barclay
320 West Pittsburgh Street
Greensburg, Pennsylvania

Dear Mrs. Barclay:

I am sorry to bother you again, but I have just received word from Carnegie Institute to the effect that the exhibition is being dismantled and that the pictures are being shipped to their owners.

Wont you please let me know whether you want it sent directly to you from Pittsburgh, or shall we have it returned here for shipment to you. I shall be most grateful for your reply.

And, may I wish you a Happy New Year.

Sincerely yours

Edith Halpert

EGHLa

Dear Miss Halpert -
Sorry - thought this was attended to by
my having spoken to Jordan Washburn during
- preceding the holidays — asking him to
keep the picture 'on loan' temporarily. I will
call or write to remind him, - & you need

DAVIS • DOVE • KARFIOL • KUNIYOSHI • MARIN • O'KEEFFE • SHAHN • SHEELER • SPENCER • ZORACH

787 DELAWARE AVENUE • BUFFALO 9, NEW YORK • SUmmer 3145

January 16, 1956

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

I am enclosing herewith our check in the amount of $2,000. as our down payment for "The Third Allegory" by Ben Shahn, with the remainder of the purchase price to be mailed to you in the Spring of this year.

I am still very anxious to receive the material that I asked for in my last letter and which apparently has been delayed in the mail, including photographs of the painting and biographical notes on Mr. Shahn, as well as any other helpful materials that will enable us to interpret the painting to the total community.

Thank you for your consideration in this matter.

Sincerely yours,

David M. Kleinstein

David M. Kleinstein
Executive Director

DMK/fht
Encl.

Constituent Member of the United Jewish Federation of Buffalo, Inc.

January 3, 1956

Miss Elizabeth Slaughter
Gallery Assistant
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Miss Slaughter:

Forgive me for not having answered your letter more promptly, but I have been ill and have just returned to my desk.

Indeed we shall be glad to cooperate with you and will have the paintings available for your Collectors Show.

We shall have all the material ready for Berkeley by January 12th. I hope the show is a great success.

Sincerely yours

EGH:a

January 12, 1956

Mr. Leo S. Guthman
2620 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

Just to prove what a war horse I am, I spent the last five days in Houston and San Antonio, Texas giving a talk and attending an average of five parties per day.

I feel absolutely fit, and I am looking forward to seeing you on the 17th. As a matter of fact, I have already invited a gorgeous blonde for you.

Fondly,

Davis

11256

Dear Edith:

Will you please give the enclosed your consideration and proceed as may seem most feasible

Stuart

January 17, 1956

Mrs. Richard J. Gonzalez
Contemporary Arts Museum
6945 Old Main Street Road
Houston, Texas

Dear Mrs. Gonzalez:

I have finally broken through the avalanche of mail which awaited me on my return and this is the first opportunity I had to write you.

I cannot tell you how much I enjoyed the luncheon and the delightful company. It is very gratifying to find such interest in contemporary art in Houston, and is most encouraging to all of us who struggled in the field so long. You may rest assured that at all times I shall be delighted to cooperate with the Contemporary Art Museum in the stimulating work that is being done. I have already assembled a group of Marins for the consideration of your committee which, I believe, will be here the first week in February. I hope that you will accompany them.

Again, please accept my thanks to you and Mr. Gonzalez for entertaining me so royally.

Sincerely yours,

EGH/ak

January 4, 1956

Mr. Richard D. Pinney, Vice President
In Charge of Public Relations
Coe College
Cedar Rapids, Iowa

Dear Mr. Penny:

Thank you so much for sending me the Coe publications — and do accept my congratulations for the splendid job you are doing and the resulting success in acquiring additional funds. Keep up the good work.

I hope that when you are next in New York we will have some time together.

Happy New Year.

Sincerely yours

EGH:la

Mrs. Bybee is very much upset because she did want a number of the objects which were included and which were vital to the exhibition. She picked the following in New York, and I think should be given priority in relation to purchases. I think I can straighten out Robert Straus and, I am sure, Miss Hogg is completely relaxed about the matter. The objects below should be starred (if it is O.K. with you) with no name attached to it as I think Mrs. Bybee would like to have it anonymous.

#41	Mrs. Henderson	Joseph Davis	350.–
#42	Fruit in Waterford Bowl	Anonymous	600.–
#49	Fruit and Leaves in Basket (on velvet)	Anonymous	900.–
#59	Running Horse Weathervane (painted wood)	Anonymous	375.–
#61	Deer Weathervane (painted wood)	Anonymous	575
#65	Parrot (Woodcarving, painted)	Anonymous	790.
#66	Indian Squaw (Woodcarving, painted)	Anonymous	900
#90	Church Rooster Weathervane (Copper) About 1790	Anonymous	675.–
#100	Toy Horse (Woodcarving, painted) About 1850	Anonymous	750.–
			5365.–

I hope this will not upset the situation for you. Besides there are many other terrific objects left both in the sculptures and certainly among the paintings.

Again I want to thank you for making my visit so exceedingly enjoyable and I want to congratulate you for making yourself so enthusiastically liked in the territory. I heard nothing but good things about your contribution to the art life in Houston.

Incidentally, when I checked with the Shamrock desk, I found that the entire bill had been paid and asked them to send me a copy of it since I want to assume my part of the expenses, as I will in connection with the transportation from which I will deduct the side trip to San Antonio. The hotel bill has not reached me as yet, and I would appreciate if you would arrange to have the copy mailed to me so that I can make the deduction. Furthermore, whatever fees there were for the catalogue and the skimpy talk you can revert to your purchase fund – to switch those amounts from one budget to another.

And so, my best to you and your wonderful little woman.

Sincerely yours,

EGH/ek

January 13, 1956

Mr. William H. Barr
Amherst College
Department of Fine Arts
Mead Art Building
Amherst, Massachusetts

Dear Mr. Barr:

The exhibition you plan sounds very interesting and we shall be glad to cooperate with you.

The artists on our roster are listed below but I am afraid that it will be very difficult for us to supply six paintings by each, because our stock is so very limited; particularly in the case of Shahn, Davis, and Spencer.

Are you planning to be in New York to make a personal selection? If you are, I can show you photographs of paintings which will fit in with your ideas and can give you the names of the owners who may be willing to lend. Won't you let me know.

Sincerely yours,

EGH/ek

January 5, 1956

Mr. Henry S. Francis
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Francis:

A picture that is sold must emanate an aura, for repeatedly we have requests for the same painting.

Strangely enough, in an instance like this one, the picture had been available for years and suddenly a great demand occurs after it is sold. Naturally, I very much regret the situation as we are very eager to see an important oil in the Cleveland Museum collection.

We have gone through our stock and find that we have available an earlier example with very much the same mood and certainly as high a quality. The latter is entitled Rock and Sea, Small Point, Maine painted in 1931 and also measures 22 x 28. In order to tempt you, John and I decided to make a special museum price of $3150. The picture will be sent to you on approval if you desire, unless you find another painting in the show which is listed for sale.

At this late moment, may I wish you a very happy New Year.

Sincerely yours,

EGH/ek

RICHARD A. LOEB
CASILLA 949 V - CORREO 15
CABLES: DICLOEB
SANTIAGO - CHILE

Santiago, January 10, 1956

Mrs. Edith Halpert
32 East 51st. Street
New York 22, N.Y., U.S.A.-

Dear Edith:

I am terribly sorry that I had not been able to pay you the balance due these many years. This has been partly due to the fact that I had no dollar income and it has been practically impossible legally to purchase dollars here. I expect during the first 15 of February to receive some dollars and at that time shall send you a check to clear up the balance I owe you.

As I have been considering liquidating some of my paintings, I wonder whether you could give me an idea as to what the Harnett is worth. I gather that paintings are bringing top prices and I should like to take advantage of an opportunity to dispose of this picture if a really good price could be had.

Sorry to have to make you wait a little bit longer but it won't be long now.

Sincerely,

Dick

Richard A. Loeb

RAL/mf

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 2, MISSOURI
Cable Address: Neltrust

January 13, 1956

Mrs. Edith Halpert
Midtown Galleries
17 East 57th Street
New York City, New York

Dear Mrs. Halpert:

I am planning to be in New York on Thursday, Friday and Saturday of next week and very much hope that I may have the opportunity of seeing you. I will get in touch with you after I arrive, or if you prefer, you may contact me at the Barbizon-Plaza Hotel, where I will be staying.

Yours sincerely,

Rose E. Taggart

Rose E. Taggart
Associate Curator
of Collections.

RET:et

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1956 JAN 10 PM 01

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NA443 PD=WUX TDL WEST LOS ANGELES CALIF 9 208PM=

=M S EDITH HALPERT=

=DOWNTOWN GALLERY 32 EAST 51 ST=

=DO NOR RETURN EXTRA 1000 PRINTS OF YOUR MARIN SUNSET GOOD WILL OFFERING=

=FREDERICK WIGHT ART GALLERIES UCLA=

1000=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 18, 1956

Mrs. Samuel Yochelson
394 Woodbridge Avenue
Buffalo 16, New York

Dear Mrs. Yochelson:

I am so pleased that you are happy with the Zorach.

No doubt during shipment and the banging around in transit, the Shahn painting shifted in the frame. Any local framer, I am sure, can straighten out this matter.

Under separate cover, we are sending you three copies of "Third Allegory" for the press, together with copies of previous publicity releases which may be helpful to your press agent.

Of course, the first notices should be sent to your local newspapers which will need all the data regarding the artist. On the other hand, for such magazines as the Art News, The Arts and Pictures on Exhibition; all that is necessary is the announcement of your acquisition giving the title, medium and size and some information about the art center itself.

As you need additional photographs, may I suggest that you communicate directly with Oliver Baker at 2231 Broadway, New York 24, N.Y., and ask for Shahn photo #17654.

My best regards and I hope to see you in the near future.

Sincerely yours,

EGH/ek

January 18, 1956

Mr. Harry Dunn
708 Price Street
West Chester, Pennsylvania

Dear Mr. Dunn:

Thank you for your letter and the confidence which you express.

As of 2 years ago, at the end of 28 years, I decided to taper off in my activities and limited myself to the artists whose names appear below, devoting much of my time to traveling and lecturing.

Until then I made a practice of keeping open house every Friday afternoon to young artists but, during this period, refrained from influencing the course of any artist's career; which, in my estimation, must never be influenced by outsiders. We have never given any artist dictation as to which direction to pursue for the same reason. Thus, much as I would like to be of help to you, any comments on my part would be in opposition to a policy I practiced; never to interfere with an artist's own beliefs, nor have I ever "ordered" for my own artists, any specific subject or direction.

I hope you understand my point of view.

Sincerely yours,

EGH/ek

January 3, 1956

Mr. John Bauer, Director
American Gallery
900 Wilshire Boulevard
Los Angeles 17, California

Dear Mr. Bauer

Within the next few days I expect to hear from O'Keeffe about her final decision in relation to the flower painting which I suggested to her.

Meanwhile, I have ordered all the photographs which will be sent to you as soon as the photographer delivers the prints.

Have you communicated with the Santa Barbara Museum and Mrs. Mack for the two pictures that I think will be available and which will add slightly different notes to the show, and will also serve as suggestions to local buyers. The fact that these are owned in California should make an impression.

Sincerely yours

EGH:a

You mentioned something about sending us several hard-finish photographs of the "Third Allegory." Won't you please do so? Need I tell you how important this part of the program is?

I have Seldon Rodman's and James Thrall Soby's books on "Ben Shahn" - but perhaps you can suggest a form of publicity more modern - an evaluation of Shahn's position in the art world today which may "hit the nail" just right.

Would you be good enough to send us any material you think appropriate - Of course I shall take excellent care of it and shall return anything you send - in perfect shape -

I wish you the very, very best of health and happiness and joy for the coming year.

Sincerely and gratefully,
Kathryn M. Yochelson

P.S. Am enclosing check on/ac. for the "Little Zorach" - Balance will be paid at the end of month -
Thank you loads for your kindness in this!
K.M.Y.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 7, 1956

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Through an oversight, the check for $350.00 was omitted from my letter to you the other day. I am enclosing it herewith and regret any inconvenience.

Sincerely,

J Schulman

JS:KB
Enc.

January 12, 1956

McCormick-Armstrong Co.
c/o Robert T. Aitchison
1501 East Douglas Avenue
Wichita, Kansas

Gentlemen:

In preparation for a book on American art, we are obtaining estimates on paintings in our possession or others which we have sold by artists represented by the gallery. Among them is one entitled BLIND BOTANIST - a tempera by Ben Shahn and measuring 31 x 52 purchased for the Murdock estate and now at the Wichita Art Museum.

Can you give me some idea as to the costs involved in making a four color plate approximately 8" high with a proportionate width - and can you send me one or two samples of reproductions made from your plates of similar paintings. Perhaps, there will be other prints which we will require in the near future.

Thank you for your courtesy.

Sincerely yours,

EGH/ek

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This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

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1956 JAN 11 PM 6 [illegible]
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NA465 PD=DES MOINES IOWA 11 500PMC=
=MRS EDITH HALPERT, THE DOWNTOWN GALLERY=
32 EAST 51 ST=

ZORACH BRONZ SHIPPED TO BLOOMINGTON ILLINOIS DECEMBER 13TH AS INSTRUCTED. AIR MAIL LETTER SENT YESTERDAY EXPLAINS DETAILS
=DWIGHT KIRSH=

Des Moines Art Center

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. Edith Gregor Halpert January 5, 1956

~~10. Lautrec - colored lithograph. 13-3/4 x 19".~~

11. ~~Lautrec - (As I no longer have my Lautrec catalogue I am not certain but I think this is a sketch of May Milton.)~~ 12-1/2 x 15-1/8".

12. ~~Lautrec - lithograph - Coquelin as Cyrano de Bergerac.12½x15-1/8~~

13. √Guys - "Wash" 8-5/8 x 7-3/4". On the back is lettered "Les Belles et Leur Escorte". It is numbered 24159. On a small piece of paper there is written in ink "Personnages entime des soiree t u".

14. John Sloan - monotype "McSorley's" 10-1/8 x 8-1/4".

15. Guys "Wash". On the back is written "Les Trois Heidugues de la Princesse des Metternich" and the numeral 7087.10-3/4x7½".

Sold 16. Guys - Wash "La Matrone". 7-1/4 x 10-1/4".

Sold ~~17. Matisse - lithograph 1/35. First estate.~~

Unfortunately as I said I do not have any of my records of purchases. All of the things except those I bought through you were acquired by me in Paris with Sam's advice in 1928 at so many different galleries I can not pretend to recall which object came from which gallery.

Edith, I am frank to say I would hate to part with some of these things particularly, but I am planning for the future and would like to be rid of a great many possessions I have but not at the expense of disposing of them in an unfavorable market. I wish you would write me frankly about the situation and give me an idea of what objects you think are salable and at approximately what price and what the commissions would amount to.

With best greetings of the season, I am,

Sincerely yours,

Paul Lamb

PL:SS

January 8, 1957

Mr. Sylvan Lang
1800 Milam Building
San Antonio 5, Texas

Dear Sylvan:

I cannot tell you how very touched I was at the receipt of your letter – and the gorgeous, magnificent ham. If I were sure that you and Mary would be coming up very soon, I would save it for a Lang party. But, in any event, I'll be thinking of you when I eat this favorite dish of mine.

Again, many, many thanks to you and Mary for the lovely and thoughtful gift.

My very best wishes for a very happy New Year.

Sincerely yours,

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

January 6, 1956

Dear Friend:

You are cordially invited to attend the preview of a special exhibit of paintings by the Polish Jewish artist, Maurycy Gottlieb, commemorating the 100th anniversary of his birth, to be held at The Jewish Museum on Thursday, January 19, 1956, at 8:15 P.M.

It would give us great pleasure to have you share with us the opportunity of paying tribute to this youthful master, whose brilliant career came to an untimely end when he died at the early age of 23 years.

We trust you will find it possible to attend.

Cordially yours,

Stephen S. Kayser

Stephen S. Kayser
Curator

Leo S. Guthman

January 4, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I was quite distressed to get your note from the hospital. I do hope that everything is well with you again. I must admit that it was a cheerful note, and I really appreciated some of the nice things that you had to say.

As regards the party on the 17th, I am looking forward to it; but if in any way you feel that you are not up to it at this time, I will understand--believe me. Truthfully, I feel that I would enjoy being with you in any kind of health.

I am glad that the Holiday Season is over.

With the warmest of regards.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

AMHERST COLLEGE
Amherst, Massachusetts
DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

January 17, 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your willingness to cooperate with us in this planned May exhibition. We are borrowing pictures from the Whitney Museum, the Museum of Modern Art and various collectors in the New York city area. This has been done largely to simplify the problem of gathering the pictures because our funds for the exhibition are limited, and we will pick up all the pictures in one truck load so that we will not get involved with the problem of crating and shipping. To extend the number of private collectors from whom we borrow pictures beyond those already contacted may be impossible, since in most life situations, one has to adjust ideal desires to practical necessities.

I do not need to borrow from you six paintings from each of the painters Davis, Dove, Marin, O'Keeffe, Shahn, Sheeler, and Spencer. I would like to know what works from your supply you could let us have through the month of May without jeopardizing your possible sales to prospective clients which might fill in gaps that now exist. I particularly need early examples which indicate growth of style and maturing point of view.

It is difficult for me to get to New York as often as I would like. The organization of this show is on top of a full teaching load and its success is dependent on the cooperation of many people. I would like to come to New York with the truck in April to supervise personally the picking up and the packing of the pictures. The commitment of lending I am afraid I will have to arrange by letter.

Can you send me the photographs of paintings from your stock which you would be willing to lend? I would be most appreciative if you could do this.

Again, my gratitude for your interest and cooperation.

Sincerely yours,

William H. Darr

WHD-r

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

January 11, 1956

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 17, New York

Dear Edith:

The printer does not wish the extra thousand prints of your Marin SUNSET returned. So at least you are rich in prints. I sent you a telegram, feeling that the only possible mixup left might be your returning these prints to us.

This placating gesture is of course a nuisance to me as it makes it almost impossible for me to bill the printer for all the superfluous shipping. But do let me have these charges as you send out the other prints. All of the best to you.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:ys

STEPHEN A. STONE

January 3, 1956

Dear Edith:-

We just returned from cavorting in the mountain snow on 6½ foot palette knives — and found your letter.

Of course we will send the O'Keefe along. It will go out this week as soon as we can make the arrangements with Boston truck.

We were distressed to learn of your acute discomforts and hope ~~that~~ they are completely in the past.

We shall be passing through New York later this month at the usual break-neck pace — but we will be free for the evening of the nineteenth. Will you dine with us?

Sybil joins me in wishing you all good cheer for the New Year —

Hastily

Steve

January 3, 1956

Mr. Henry P. Rossiter
Museum of Fine Arts
Boston, Massachusetts

Dear Henry:

Thank you for the "Get Well" card. It worked like a charm and I am back at my desk catching up on my work.

I sure made a quick get-a-way that evening and was delighted to learn that a number of the Karolik guest missed me. We Russians manage to be very dramatic, dont we?

When are you planning to be in New York! I do hope you will make it soon as it is always a great pleasure to see you. Meanwhile, my very best wishes for a very Happy Year.

Sincerely yours

EGH:a

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

4 January 1956

Dear Edith:

I am sorry to say we can't lend either the Spencer City Walls or In Fairmount, since both are in the big exhibition of paintings from our Collection now on view at the Tate Gallery in London and destined thereafter for the Hague and other European cities.

I am sorry to disappoint you.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

AHB:ma

of Arts, one of the oldest and most respected art organizations in this country. The exhibition was first shown at the Boston museum of Fine Arts and has just completed a showing at the Corcoran Gallery in Washington. After the exhibition has toured America, the United States Information Agency, a branch of our State Department, has arranged for the final showing in Australia where the exhibition will represent this country during the Olympic Games in the fall of 1956. Most of the paintings have been borrowed from collectors and public institutions, including the National Gallery of Art and the Metropolitan Museum.

7. Following the receipt of Mr. Mayo's letter, the Museum wired Harry Phillips, publisher of "Sports Illustrated" requesting specific information regarding the artists in question to which he replied as follows:

"This is regarding your questions on the four artists whose work appears in the Collection "Sport in Art" currently scheduled for Dallas Museum of Fine Arts, March 25th. The artists being discussed are Leon Kroll, Ben Shahn, Yasuo Kuniyoshi, and William Zorach. The questions you asked, 1. whether they have ever been charged of being communists, 2. whether they have ever been directly investigated by a congressional committee, 3. whether they have ever personally appeared before a congressional committee, and 4. whether there has been any definite action taken by a congressional committee against these four artists. We first examined Time, Inc. morgue file and could find no indication that any of these four men had ever been involved in any of the four questions listed above. We further queried our Washington Bureau and I have just received the following report from Washington: Quote, regarding the four artists in question, Washington records on the subject reveal the following:

1. The Subversive Activities Control Board has a huge file listing almost everyone mentioned in its lengthy hearing on the Communist Party in the United States - a hearing that lasted 15 months and totalled some five million words of testimony. None of the artists is listed in the file.

2. Similarly, none of the artists has ever been identified as a Communist before the House Un-American Activities Committee, nor have any of them appeared as witnesses before it. Unquote."

8. Ben Shahn, one of the artists under attack, was granted a passport by our State Department in January and is now in England at the invitation of the Tate Gallery to deliver a series of lectures.

After an appraisal of these facts and after considering our responsibilities to the community, we feel that as Trustees we must come to the fo.'owing conclusions:

January 4, 1956

Mrs. Elizabeth B. Blake
4629 Watauga Road
Dallas, Texas

Dear Betty:

The horse arrived and for your information, suffered some damage enroute. Did you have this insured or shall we just forget about it?

I dont suppose you will be in the neighborhood of Houston between the 6th and 8th of January? I had hoped to get to Dallas but find that it will be impossible for me to take the time. In any event I look forward to seeing you in New York on your next trip.

Sincerely yours

EGH:la

January 14, 1956

Mr. Louis Guglielmi
1490 Second Avenue
New York, N. Y.

Dear Mr. Guglielmi:

Confirming our conversation, I am submitting an anonymous offer in the form of a Travel Research-fund to be used at your discretion on a trip abroad.

The sum of $1500 will be payable to you whenever you decide to arrange for passage.

As I informed you, also, there are no stipulations in relation to time or place, nor any expecting returns. On the other hand, if it will make you more comfortable, you may present the donor with a painting, no matter how small, that results from this trip.

You may consider this arrangement an affirmation in faith in your creative work and future contribution to American art.

Sincerely yours

EGHla

THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 15, OHIO

January 9, 1956

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Miss Halpert:

Our Kuniyoshi BOY STEALING FRUIT will be going forth to you via Railway Express collect tomorrow (January 10). This will undoubtedly reach you in plenty of time now. I hope we were correct in forwarding directly to you instead of through one of the shippers, but noted that there was no mention os same in either of your letters.

You will see that a $550 coverage has been placed on the work in transit. Will you please see that this same amount is placed on the work while in transit to us?

Let me know if I can be of any further assistance.

Sincerely yours,

Fanule VanBuren

Mrs. Hiram H. Van Buren,
Registrar.

/jmvb

January 3, 1956

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

I am so sorry to have missed you when you called at the gallery.

As you know, the three drawings have already been picked up by Budworth.

I hope the show is a great success and that you will have occasion to visit us again.

Sincerely yours

EGHla

ROBINHOOD FARM

ROBINHOOD, MAINE

Tuesday

[1956]

Dear Edith -

It seems difficult to hear you on our line. However I phoned Dr San Martino - phone correct no. Garfield 26847 - East ~~Summerville Maine~~ East Sullivan Maine - In case you do not have it.

I spoke to him on the phone this morning & told him. We would let him have the panel for 20,000⁰⁰ He said he would try & put it over we do not have to sell him on it. He knows what a bargain it is - & he wants it. The question is the allowance by the government & other factors which the Architect will have to work out - He is going to see what he can do - I

P.S. The Foundry is Bedi-Rassi Art Foundry 227-99-31 - India St. Greenpoint Brooklyn phone EV. 34191 [Zero oh?]

In the frame of the Levine there is a small damage, and I am having it fixed. As soon as it is finished, which should be within a day or so, I will have the picture sent to you.

Sincerely yours,

Harry A. Brooks

Harry A. Brooks
M. KNOEDLER AND COMPANY, Inc.

HAB/jb

Bloomington-Normal Art Ass'n.

January 17, 1956

Mrs. Simeon Crumbaugh
1618½ E. Front
Bloomington, Illinois

Dear Mrs. Crumbaugh:

I am so glad that you are finally about ready for a decision.

Zorach dropped in just as I was dictating my reply and I thought that you would like to have his original drawing, which I am now enclosing.

The bracket may either be of wood in the triangle he designed, or – depending on the room decor – a metal rod may be substituted and screwed to the shelf and to the wall.

The wooden base for the sculpture may be painted black with a bracket shelf of the same material, or finished in a wood grain such as walnut or mahogany. All this too, depends on the character of the room. In each instance, the sharp corners may be rounded off so the children won't be bumped.

My January 13th letter lists the price, which I am now repeating – $1200 less the 10% museum discount or the sum of $1080.

Sincerely yours,

EGH/ek
Enc.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD CLEVELAND 6, OHIO

TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR 6 January 1956 CABLE ADDRESS: NUSART CLEVELAND

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of January 4th. I am so sorry to hear that you have been ill and certainly hope that all is well at present.

Since our show closed on January first and has already been shipped, the list of etchings available is no longer an absolute necessity. I think it would be a good thing to have on hand, however, in the event of any belated inquiries. Also, I am sure Richard Davis in Minneapolis would like to have it, and I shall be glad to send it on to him.

Thank you so much for sending a copy of "River Movement, 1925". I am sure the purchaser will be glad to have it before leaving on his long holiday.

We have a definite purchaser for the etching, "Woolworth Building, New York, No. 3, 1913", catalogue no. 5, and would appreciate receiving a copy of this just as soon as possible if it is available. This purchaser decided definitely against "Brooklyn Bridge, 1913", catalogue no. 3, and so we will be returning this to you in the next few days.

We have already billed the purchasers of the etchings as well as the purchaser of the water color, "Peach Trees in Blossom, No. 1, 1948", catalogue no. 62. It is our policy that the details of such sales are handled through the Museum. That is, we bill the purchasers, and when we have the objects we release them to the purchasers upon full payment in amount of their bill. If you wish to bill us for the purchase price less 10%, I believe this should keep the records straight for both of us. I hope this system is entirely satisfactory to you.

One more point that I do not yet have clearly in my mind: When the Exhibition closes at the Whitney will the painting, "Peach Trees in Blossom" automatically be sent to us; will the painting be returned to you and then shipped to us, or is their some further procedure we should follow next summer in order to make sure the painting is delivered into our hands?

Thank you for your information regarding payment. I will pass this on to the purchaser. We will hold all funds here, however, until we receive the full amount of the sale price at which time we will transfer this amount, less 10% to you whether or not you send us a bill.

You have been so kind to answer my many questions. Thank you again.

Sincerely yours,

Ruth M. Raffaeli

Ruth M. Raffaeli, Assistant
Department of Paintings

JOHN H. KENNEDY

8 January 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51 St.
New York 22, New York

Dear Miss Halpert:

I apologize, in turn, for my long delay in answering your note of December 20. But we have been out of town, and we have also been pro and con about asking you to ship the Marin we are interested in down here. But we are now definitely interested, and if you have not already despatched it elsewhere, would you please ship it to us, "for consideration," as you put it? If, on the other hand, you have sent it elsewhere, no one is to blame for that but I and dilatory tactics.

Sincerely,

John H. Kennedy

Art in America

Cannondale, Connecticut

Jan. 3, 1956

Dear Edith,

Dorothy Seckler spoke to me about the dreadful group of misspellings in the item about your shows in GALLERY NOTES - and we're both dreadfully sorry about it - will of course have a note of apology and correction in the February issue. There was no excuse whatsoever for this - though the one item went in at last minute in page proofs one of us should have caught the rash of errors - almost as if a gremlin had had something to do with it, as I really don't think we often have errors of this kind, and all concentrated in your items! Am sorry indeed.

I wanted to ask you about two other things in connection with the magazine - one, do think an article on the Elizabeth Navas collection would be an excellent idea for a future issue, and wonder if you'd have any suggestions for possible authors - or whether you might think it wise for me to write her direct for such suggestions?

The other - you had also spoken about the possibility of publishing Bernard Myers' report on artists in America today - and I would like very definitely to do this if it can be worked out. We have on hand for publication a most interesting article by George Morris, based on a talk given for the Institute for Religious and Social studies - titled LIFE'S DILEMMAS AND COMPROMISES IN THE LIFE OF THE MODERN ARTIST. It seemed to me that Myers' report, and this article, would make a very good major feature for our October issue, and I'd like to plan on basing that issue on this subject of the artist, the gallery, and related problems. Would you let me know how to proceed in taking this up with Bernard Myers' - I don't have his address - and whether to talk to him, at your suggestion, or whether you might want to ask him about this possibility for me. Do hope it can be worked out as I think it would be an important contribution in published form. Thanks again, in advance. Do hope your knee is quite all right by now. And happy New Year!

Sincerely,

[signature]

Jean Lipman

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St., New York City

January 13, 1956

Mr. Alain Boissonnas
19 Prospect Street
White Plains, New York

Dear Mr. Boissonnas:

The next time you are in New York, would you be good enough to call on Mr. John Clark at 135 E. 54th Street. He has two early American paintings which require cleaning and possibly relining, and I suggested that he have you do the work.

He is an ex-museum man and is entitled to a special price. His telephone number is MU. 9-6558.

Sincerely yours,

EGH/ek

January 13, 1956

Mrs. Electra Webb
740 Park Avenue
New York, N.Y.

Dear Electra:

I found your letter on my return from Texas. I am sorry that I sounded so brusque, but what I really meant to do was to explain my previous hesitation when you mentioned that you wished to make the returns. That was all.

While I was in Houston, I had the pleasure of seeing Miss Hogg's home and the magnificent contents. In addition, I was deeply impressed with Miss Hogg as it was really the first opportunity that I had to get acquainted. She is a remarkable woman. I don't know whether collecting the old tradition makes people nice or whether nice people are attracted to their background.

The Folk Art Show at the museum looked very handsome, although the Shelburne items created a gap. I wish young museum folk were more efficient in assembling the material by writing long enough ahead. However, the show looked well and the public seemed most enthusiastic. Everyone was extremely kind.

From Houston, I dashed off for a quick visit with some friends in San Antonio where I enjoyed so much seeing the old missions and the Governor's palace. It is fascinating to see how many traditions are involved in creating our cultural climate, and everytime I travel I am so proud of the overall pattern of Shelburne as well as all the individual objects it contains -- and I am so proud of its creator.

I am still looking forward to our forthcoming visit and hope that it will be soon.

Sincerely yours,

EGH/ek

I. M. SCHWARZKOPF, INC.
122 EAST 42ND STREET
NEW YORK 17, N. Y.
OXFORD 7-0286

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

January 6, 1956

32 East 51st Street Corporation
c/o Downtown Gallery
32 East 51st Street
New York, N.Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

I wish to acknowledge with thanks receipt of mortgage commission. The receipted bill is enclosed.

I enclose herewith bill for $724.80 from L. Glashow for rerunning the rear water risers which I have approved for payment. I understand that you will make this payment directlyto L. Glashow. I am very glad that this work turned out so successfully.

My very best wishes to you and all in the Gallery for a very happy, healthy, and prosperous 1956.

Sincerely,

Irving M. Schwarzkopf

IMS/pvk
Encls.

DRAKE UNIVERSITY
DES MOINES 11, IOWA

OFFICE OF
THE DIRECTOR OF PUBLIC RELATIONS

January 5, 1956

Mrs. Edith Halpert
Director of the Down Town Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of January 3. The color photograph of the Davis mural were done at the Pavella Company in New York City. Their address is: 533 West 57th Street.

We paid $56.00 for the first print and $14.00 each for additional prints. You might give them a call and see what you can arrange with them.

I am very glad you liked it. We heard from Stuart Davis and he liked it also. We are having some color postcards made of this same photograph and I will send you a number of these when they are finished.

Best wishes to you for a very successful New Year.

Yours sincerely,

Robert L. Stuhr
Robert L. Stuhr
Director of Public Relations
and Development

January 3, 1956

Mr. William Ashby McCloy, Curator
Lyman Allyn Museum
New London, Connecticut

Dear Mr. McCloy:

Thank you so much for your letter of December 27th.

I can well understand that you do not wish to saddle your museum with a group of paintings and sculpture irrespective of the quantity. However, I am writing to you to assure you that it in no way upsets our plans. As you probably know, Mr. [illegible]lls made the suggestion originally as he thought New London would be a logical place but we have had so many requests for all or part of the collection, that we shall make other arrangements directly after our large exhibition which will take place in February. I do hope that you will come in to see it. An announcement of the exhibition will be sent to you at the time.

Sincerely yours,

EGH/ck

January 3, 1956

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I believe I wrote you regarding my absence from the gallery for a couple of weeks. Now I am back at my desk sporting a very elegant aluminum elbow crutch, and hope to be dashing about at my usual tempo in the very near future.

I do not know Frederick Meise, and since I am not a tie buying character, I dont expect to meet the gentleman in person. I should be glad to get in touch with him if you think it advisable, but it seems more appropriate to have the inquiry come directly from you. After all, University stationery is far more effective than that of a commercial gallery. Let me know how you feel about this as I shall do anything you suggest to be of service.

Thank heavens the Christmas card nightmare is over. Last Friday Solinger called to inform me that his wife had refused two collect cartons which had just arrived. We are not negotiating with the Express Company to turn these cartons over to us, so that we in turn can make the distribution to the right owners.

I must say that whoever runs the shipping service at the University press must be a raving maniac, with a strong desire to add to that classification. It is a miracle that I went to the New York Hospital instead of Bloomingdales, with the many telephone calls I received almost hourly to ascertain what happened to the reproductions.

Now all is well and I hope you too recovered from this horrible mess. I hope too that you have a very happy year.

Sincerely yours

EGH:s

Bloomington-Normal Art Assn

Mrs. Simeon Crumbaugh
1016 1-2 E. FRONT BLOOMINGTON, ILL.

Jan 12 1956

The Downtown gallery
New York, N.Y.

Dear Mrs Halpert Dir.–

The sculpture cast of "Child and Cat" from Des Moines came here and our Committee meet today to see it.

They are very much impressed with orginal and we are <u>seriously</u> considering the purchase.

Please suggest to us how to display it, We have one square Room (gallery) and Would like it mounted on a shelf rather than on a pedestal. Should it be placed on a Wooden block on the shelf? Please give us any

Mrs. Halpert

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Jan. 4 - 56

Dear Madam

Can you use a fine Early Water color of Com. Decatur in Original black fluted frame, over all size 7½ x 9½ in.
has this inscription, Free Trade & Sailors rights Commodore Decatur, Frigate Philadelphia 1804
in very good, nice con. price $75.00
This is owned here in old family and that is their price. I would like a small com. for handling same.

Very Truly

C. M. Heffner

January 13, 1956

Mr. Richard Davis, Director
Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 3, Minn.

Dear Mr. Davis:

I have just received word that the Marin Exhibition closed at The Cleveland Museum and the the pictures are now en-route to you.

All the loans are listed in the catalogue, but I should like to make the following changes representing purchases during the circuit.

#5	Sea After Hurricane - - 1938 Purchased by the San Francisco Museum	Try 4000.00
#66	The Fog Lifts - - 1949 Purchased by the Murdock Estate for the Wichita Kansas Museum (to be announced next year) c/o Elizabeth Navas — 316 E. 66th St. N.Y.C.	5000.00
#62	Peach Trees in Blossom #1 - - 1948 Purchased by a private collector through the Cleveland Museum.	2000.00

The pictures listed under the Marin estate are not for sale but those credited to The Downtown Gallery are. A consignment blank enumerating these as well as selling prices is enclosed. A number of the prints are available also and the separate list indicates which may be had on request to us.

I hope the Marin Exhibition proves a great success in Minneapolis and I would deeply appreciate copies of any clippings which you can make available. My very best regards to you.

Sincerely yours,

EGH/ek
Enc.

Dear Edith:

Thanks for the check for Building Theme. I'll bring in Abstract 1922 this week - either Wednesday or Friday.

I hope all goes fine with you and best wishes for the New Year.

Sincerely,

Catherine S[illegible]

Jan. 16
Duquesne, PA.

stedelijk museum

gemeentemusea amsterdam

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 720204
no. s.m. 64

9 January 1956

mr Ben Shahn
73, Clubcircle
Jersey Homesteads
Hightstown (New Jersey)
U.S.A.

Dear Mr. Shahn:

As I hear from our friend Theo Gusten, you are travelling to Europe within a few days. Before your departure I would like to put the following question before you:

We are preparing for June and July of this year an exhibition dealing with the social problem and conflict through the more recent history. Daumier, Steinlen, Israels, van Gogh and Käthe Kollwitz are to be the main topics of this show; it is our intention to show the development of the problem, ranging from the artist's consciousness of the problem to the artist's compassion, and ultimately to an active participation of the artist in the problem.

As we would like to exhibit not only European works and as we would like to follow the problem up till to-day, we would be very grateful if you could lend us a few of your paintings, which you find appropriate to fit in our plan No need to tell you, that we are responsible for freight, insurance etc. Please let us know about your decision as soon as possible.

Hoping to see you in Europe during your trip, I am, with kindest regards

Yours sincerely,

Sandberg

W. Sandberg
Director of the Municipal Museums
Amsterdam.

To give you an idea in which direction we think I took the book of Selden Rodman where I found "miners wives" pg 48
"father + child pg 140
"sound in the mulberry trees pg 164 Smith Coll.
pictures of this kind would extremely well fit into our exhibition.

Model G.M. 07

January 3, 1956

Mr. Nathaniel Saltonstall
53 State Street
Boston 9, Massachusetts

Dear Nat:

Thank you for your very touching note. I too regret that our visit was so brief, but I really had a very good reason to dash home from Boston.

At the moment I feel as fresh as a field daisy and all I can say is that I have never had it so good. The ten days at the hospital with a beautiful view of the 59th Street bridge and the river exaggerated a tension, etc., gave me a much needed vacation. The only visible sign at the moment is an extremely chic elbow crutch, which I have developed into an excellent racket. Everyone waits on me, offers his arm or shoulder and all in all it is a gay life. On Thursday I am flying to Houston where I arranged an exhibition and must give a talk on Saturday evening. There too, I shall take advantage of the crutch in any way needed.

I hope you had a wonderful holiday and will enjoy a very Happy Year -- and that you will be in New York very soon.

My love to you.

Sincerely yours

EGH:a

January 4, 1956

Mrs. Louise Smith
Cornwall Hill Farm
Patterson, New York

Dear Mrs. Smith:

It was so nice to find your note on my return from a two weeks absence. Naturally I was disappointed that you could not come to the party, but hope that you will be back before January 21st when the show closes so that you may see the exhibition in place.

Gil has had quite a stroke of luck during the past few weeks and I expect to see him and Virginia tomorrow for a quick celebration. Perhaps when you return we can all get together in New York and really go to town on a real celebration. It will be so nice to see you.

Have fun -- and a very Happy New Year.

Sincerely yours

EGH:la

January 18, 1956

Mr. Paul Kantor
3267 South Sepulveda Blvd.
Los Angeles 34, California

Dear Paul:

I have just returned from a trip to Texas and wondered why I have picked New York as my permanent town. However, while I was there, we made arrangements to send a group of Marins to the new museum of modern art and I wondered whether you are through with the four paintings which we sent you late in November – particularly New York Abstraction and Rocks and Sea.

What's cooking up your way? When are you planning to be in town again? Do let me know in advance. Meanwhile, my best regards to you and Jo.

Sincerely yours,

EGH/ek

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD CLEVELAND 6, OHIO

TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

13 January 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your good letter of January 5th. Mr. Milliken and I are very much intrigued with the oil of which you sent a photograph and appreciate having your museum price of $3150.

We should be most grateful if you would be willing to ship it to Cleveland on approval. I remember Rock and Sea, Small Point, Maine and think it was once here on loan, as was the other. The funds which remain to us to buy pictures after the transference of purchase income to the building fund leaves us only a pittance, but we would like to apply it to a Marin oil, if we can arrange it. We shall appreciate your further advice in the matter.

With warm Season's greetings to you both,

Sincerely yours,

Henry S. Francis

Henry S. Francis
Curator of Paintings and Prints

HSF/h

HOFFMAN FUEL

170 WHITE STREET DANBURY, CONN.

DANBURY 3-3838

BREWSTER 9-4250
NEWTOWN GA 6-9009
GEORGETOWN 5-2083
OTHER POINTS
Enterprise 7044

January 3, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

Enclosed is a check which balances our ledger with Downtown for the time being at least.

Charlotte and I enjoyed the Zorach Show but were sorry we could see so little of you--even while appreciating the demands so obviously being made upon you.

I hope that you have discarded that distinguished looking cane and are self-propelled once again.

Our best wishes for good health and for a good 1956.

Sincerely yours,

Walt

Walter Werner

WW:af

January 3, 1956

Mr. J. J. Carney
400 East 52 Street
New York, N. Y.

Dear Mr. Carney:

I have been unsuccessful in straightening out the insurance matter and I am sorry to have caused you so much trouble.

As a final resort, perhaps you can arrange with the insurance company to write directly to the Cowles Foundation quoting the letter from Joseph N. Lacy, a copy of which I am enclosing. I am sure that immediate action will be taken if the company writes at once.

Again, many thanks.

Sincerely yours

EGH:la

January 16, 1956

Mr. Sam Freid
5065 Hazel Avenue
Philadelphia 43, Pa.

Dear Mr. Freid:

Stuart Davis forwarded your invitation to me.

Once again I have to repeat myself.

It is unfortunate, that both of the Pennsylvania Academy exhibitions are held simultaneously. As you will ascertain from Mr. Fraser, he has had great difficulty in obtaining paintings by Davis. We had none available here and few of the owners would lend. If in the future you can give us more time, we shall be very glad to be helpful.

Sincerely yours,

EGH/ek

intellectual depth expressed and hinted at - a really stimulating evening. The lecture hall was crowded with an enraptured audience, at least three-quarters students.

Did you know that I've been asked for the loan of Zerbe's "Martial Clown" by the Institute for a 20th Anniversary exhibition in January?

Personally, I'm coasting along, going through all the motions of keeping busy - still trying to follow your advice to relax. The children are fine - we're all looking forward to Harry's being home for the holiday weekend - the first time in 2 months!

Hello again, Edith - any chance of your coming north this winter?

My best -

Isabelle

January 9, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

As Mr. Malone told you Friday night, the tavern sign arrived here without the frame on the lower edge. I have written to Budworth about it and am enclosing a copy of my letter. We shall be very anxious to hear whether it is found.

The American Primitive Exhibition is proving most popular and we want to thank you very much for your generous cooperation.

Sincerely yours,

Marjorie Yerges

Marjorie Yerges
Registrar

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
MAyflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

January 12, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Now that the paintings from the International have left, I would like to thank you once again for all you did for us in connection with the exhibition. We are grateful.

We are still looking back on Ben Shahn's visit here with a great deal of pleasure. He made a wonderful impression on all who met him.

With best wishes,

Sincerely,

Gordon

Director

GBW D

January 11, 1956

Mr. Lee Malone
The Museum of Fine Arts of Houston
Main Street and Montrose Boulevard
Houston 5, Texas

Dear Lee:

After spending 11 hours, courtesy of Eastern Airlines, I arrived here late afternoon yesterday somewhat exhausted in body but relaxed in mind.

I cannot tell you how much I enjoyed my visit in Houston and particularly the scrambled egg session at your house. I also liked the installation very much and was generally happy about the whole thing.

I wrote to Marjorie Yerges in response to her note of January 9th, and suggested some changes in the labels which in some instances did not include the name of the artist and in others, listed the material incorrectly. We are checking, at this point, the missing items which include #90 and the bottom section of #92.

Another correction I would like to make, is in relation to the panorama scroll (#51). By mistake, the wrong panorama was shipped. The one I had in mind was a watercolor scroll priced at $3000 and anonymous rather than the fabulous one which is in your show and which I was going to spring as a big surprise on the New York public. This is by Erastus Salisbury Field and has never been on view anywhere, and was my greatest discovery of all time. Of course, you may retain it in the show where it looks very handsome but please change the label to read "Imaginary Trip Around the World - From Boston to Boston" by Erastus Salisbury Field. The price is to be changed as well, to $2500.

Now I am coming to the difficult part of the letter. One of my strange weaknesses is that I cannot talk actual business when I am a guest. This is some form of neurosis which very few people can believe. In my own territory, I sharpen my knife and sell my head off. Thus, as various people approached me in relation to the objects on exhibition, I referred them to the desk. Actually, I had no idea that anyone in Houston would buy art of a show so promptly.

2200
662
1540

January 5, 1956

Mr. Otto Karl Bach
The Denver Art Museum
Schleier Memorial Gallery
Fourteenth Avenue and Acoma Street
Denver 4, Colorado

Dear Mr. Karl Bach

I am so sorry that the photographs were lost in transit. No doubt, the holiday mail was too much.

I am now sending you another group and shall await your decision. Won't you please return whatever photographs you no longer require.

Sincerely yours,

EGH/ek
Enc.

The McGoldrick Family
Newburgh Family
Girl With Doll
Agnes Adams
Abigail Taylor

IIIª BIENAL
MUSEU DE ARTE MODERNA DE S. PAULO

AH-300

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

São Paulo, January 10, 1956

Downtown Gallery
32 East 51 Street
New York N.Y.

Sirs,

As you probably know, the Biennial of São Paulo has started to organize since last year, its Historical Archives of Contemporary Art, which should become the most complete and up to date record in this country of the artists's activity throughout the world, and open at the same time for consultation, to students, art-critics and all who are interested, this ample documentation.

We would be very grateful if you could include us in your mailing list, for publications and catalogues of current exhibitions, as well as those of the past still available; and give us the names and addresses of the artists you hold in high consideration. We shall then ask directly further biographic and bibliographic data and photographs of the works.

Your collaboration will be precious and help us develop an organization which aims to devote its activity to the interest of the artists of all countries and contribute to the improvement of contacts and exchanges between artists and institutions.

Thanking you in advance, we remain,

Yours sincerely

Historical Archives of Contemporary Art
of the São Paulo Biennial

P.S. We are sending you, under separate cover, a catalogue of the III Biennial.

TELEGR.: MODERNART BIENAL SÃO PAULO

January 18, 1956

Mr. Jacob Schulman
25 North Main Street
Gloversville, New York

Dear Mr. Schulman:

I am grateful to you indeed for your cooperation and effort in writing to Mr. Starr. Furthermore, I am very much impressed with your comments, and with your permission, should like to send this copy to William Zorach. If and when Mr. Starr comes in, I shall send you a report. The small Zorach that you purchased will be shipped to you directly after the exhibition.

My best regards.

Sincerely yours,

EGH/ek

Address in Japan:
Charles E. Tuttle Company
Tuttle Building
15 Edogawa-cho
Bunkyo-ku, Tokyo, Japan
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RICHARD TOTTEL
LONDON – 1553-1593

January 9, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We wonder if it would be possible to have a color photograph made of the Tinsmith's Sign in your collection for Miss Gould's book on Early American Tinware. For the purposes of reproduction, all we need is the color negative.

If it would not be too much trouble for you to secure the services of a photographer, we would like to know how long it would take to have such a negative made as well as the cost of such work.

Sincerely,

Charles V. S. Borst

CHARLES E. TUTTLE COMPANY
by Charles V. S. Borst

CVSB/b

[encl. Freeman 1-16-56]

Cancel our New York plans + are soon going to Florida for the winter. So any buying is not for now—

My Cousin Burton Strauss said I should have spoken to you of our relationship when I was in the Gallery.

Meanwhile—thanks, + I'll hope to see you next time in the East—

Sincerely
Jeanne L. Levin

I told him it could be paid in
4 or 5 installments over
4 or 5 years — I'd rather
have it that way. What do
you think? — I wrote the
foundry & my son - & asked
them to deliver or pick up
the Torso - Do you think
the man would rather have
it polished - I ordered it
buffed - & patined like the
one Stratton has - That looks
fine out of doors - If it is not
satisfactory we could always
polish it later -
I asked the foundry to be
sure & get it cast & finished
right away within a month
or so - They probably will
not do it that fast but I'll keep
after them & pressure them as
much as I can. Best wishes
ever Bell

P.S. I got no letter from you. neither did San Martino

CORRESPONCENCE

1956

January 16, 1958

Mr. Ernest W. Beissinger
417 Clark Building
Pittsburgh 22, Pa.

Dear Mr. Beissinger:

Thank you for your letter.

Unfortunately, I do not seem to recognize the two names mentioned and, therefore, would not be interested. Actually, we specialize in contemporary American art more in the modern manner.

Sincerely yours,

EGH/ak

Webb

January 3, 1956

Dear Electra

I have finally checked the returns and am sending you an itemised statement listing dates of purchase and cost, together with a total credit.

You will note that a number of the pictures were bought as far back as 1950, and the four marked with an asterisk were intended for the school where they were originally hung to demonstrate how folk art developed.

Since I am sure that you thought this out thoroughly before making your decision, I shall say no more about it, but I know you will appreciate that such returns after so long a period are embarrassing for me, particularly in view of the fact that many of these paintings were seen by numerous visitors at Shelburne, and will always bear a stigma as "unwanted", making it difficult to sell for some time to come. I am writing this to you as we have always been frank with each other and it is best to express oneself and dismiss it from one's mind permanently.

I am off to Houston and shall return early next week. Please relax during your holiday - and be healthy and gay for the New Year.

As soon as I return, I shall call you so that we can have a good old fashioned talk.

Affectionately

January 12, 1958

Mr. Dwight Kirsch
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

The next time you plan a quarter-sabbatical, you should send out a notice so that no letters will await you return. Why don't you fly to Turkey or some other distant port, rather than go museum-hopping in the States? In any event, I hope that you managed to have some fun en-route. And, Welcome Home.

I am glad the Zorach mystery has been solved and I shall get in touch with Bloomington at once.

I look forward to seeing you in February. My best regards.

Sincerely yours,

EGH/ak

January 6, 1958

Mrs. I. Levin
19300 Strathcona Drive
Detroit 3, Michigan

Dear Mrs. Levin:

Although you mentioned that you were planning to be in New York during the month of January, I thought that you might wish to show the Weber photographs to Mr. Levin. Therefore, I am enclosing the prints with the information listed thereon. I hope that he too, will like your choice.

It was so nice meeting you and I look forward to your forthcoming visit.

Sincerely yours,

EGH/ek
Enc.

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LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

Did they sell
we held for this?

January 17, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was very pleased to get together with you finally on the telephone yesterday and was sorry that my negligence to contact you before made you think we did not welcome your interest in the pictures from the Keighley collection. Inasmuch as the net prices in most cases are rather high, it did not seem feasible to do anything further regarding your offers. I did write Mrs. Keighley and said that we had interest in a lot of the pictures but that the prices which we were forced to ask had not made them easy to sell. In a few cases, she then reduced her net to us but not on the pictures in which you were interested.

I am pleased to accept your offer of nine hundred dollars for the Jack Levine, "Roman Lady," and as I told you, her net of seven hundred fifty dollars will give us less than our usual twenty per cent commission, but we are perfectly willing to forget this in order to sell the picture for her. As a matter of fact, we have been able to sell recently quite a few of the pictures, and I think in the long run they will all go at good prices.

[1956]

Mrs. Joseph Gersten
20 Highland Terrace
Brockton, Massachusetts

Thursday

Dear Edith,

Even an inveterate procrastinator like me eventually has to come to terms with herself - or be unable to tolerate a mirror. How have you been? So many times I've thought of you - and wished I could get to N.Y. My sincere thanks for all the time and effort you've given in compiling the inventory of paintings. I am grateful.

I attended the first of Ben Shahn lectures at Harvard last night - and brought along 6 other Brocktonians. We were all tremendously impressed with him - his eloquence and the

January 16, 1956

Mrs. Sylvan Lang
700 Alta Avenue
San Antonio 9, Texas

Dear Mary:

Slightly buffeted and quite late, my trip ended and I got back home Tuesday evening.

So much happened in so short a time that it took me several days to collect myself and to place everything in proper perspective.

I must say that the most enjoyable part of my trip to Texas, was my visit with you. It was wonderful to become truly acquainted with you. You are a swell gal!

I have talked so much about your house, and one of these days you may hear from Life Magazine about a story they are contemplating as a result of this conversation.

You may recall our discussion regarding the mechanical gimmick in your bedroom which seemed to disturb you so much, and my suggestion of an enclosure with a shelf extension. I was amused when I saw the enclosed in the New York Times yesterday, and I am sending it on to you. This may give you some more specific ideas.

Again, many thanks for your wonderful hospitality and for the extremely pleasant visit I had. My best to Sylvan.

Affectionately,

It was so nice to see you again and I hope that you will be up this way in the near future. My very [illegible].1956

Sincerely yours,

Mr. Paul Lamb
1700 Union Commerce Building
Cleveland 14, Ohio

Dear Paul:

I have just returned from a trip to Texas and found your very pretty album containing photographs of the objects you would like to place.

I am sure, that I can help you on a number of these and can explain the balance to your satisfaction. The balance refers to pictures (by living American artists and estates of recently deceased) for whom any outside sales would be competitive. This would refer specially to Laurent* (now handled by the Kraushaar Gallery), Zorach* and Karfiol*.

Before going on with this, I think that you will be as amused as I to note the prices which I still have in my file.

#1	Laurent	$100
#2	Zorach	850
#3	Zorach	100
#4	Karfiol	250
#7	Kuhn	90
#8	Prendergast	250

(I am not sure because there were three other Prendergasts sold at $100 a piece)

The large group of prints, a total of 24, which include a great many Lautrecs, you bought for $480; and all 7 Daumiers for $400.

Incidentally, do you still have the Demuth watercolor in your possession, or was that among the items sold?

I am listing these for your benefit merely to recall the original prices. There has been a tremendous rise, needless to say, on many of the objects. The market today is "favorable" and if you would like to ship the entire group omitting the names I mentioned at the beginning of the letter*, I can ascertain the current values and write you accordingly so that you can use your judgment regarding the disposal.

THE DENVER ART MUSEUM

SCHLEIER MEMORIAL GALLERY   FOURTEENTH AVENUE AND ACOMA STREET   DENVER 4, COLORADO   TELEPHONE: TA. 5337

ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

January 3, 1956

Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Miss Halpert,

We have your letter of December 15th which we have delayed answering since you mentioned sending photos under a separate cover. These have not arrived, we are wondering if they were possibly not sent or if they were lost on the way.

We shall wait to hear. We sincerely regret the inconvenience to you but very much appreciate your interest in the exhibition. Assuming that there will be some of the photos that we will select, we put the name of the Downtown Gallery on the lenders list in the handbook which goes to press this week.

Sincerely yours,

Otto Karl Bach
Director

OKB:ld

Am writing about shipping - here or back to your gallery.

Thank you for your good wishes & I return mine for you.

Sincerely

Josephine E. Barclay

Jan 6, 56.

P.S. You will have another check on account during January!

Gidding's 10 WEST FOURTH STREET • CINCINNATI 2, OHIO • PHONE MAIN 1-1887

January 18, 1956

Dear Mrs. Halpert:

We are anxious to finalize the dates for our American Artists Show and I am wondering if you could round up the paintings so that our exhibit could start on the 1st of May and last for two weeks. If the two weeks before-- or the two weeks after, would be more convenient, that would be all right, too, but I have tentatively set it for May 1.

We would probably have a private showing for the Press on Tuesday, May 1. The windows would be changed on Tuesday night (we would use just 4 of the paintings here), and on Wednesday, the second, the exhibition would be opened to the public. A regular gallery would be set up on our Second Floor--and I think we can handle about 25 paintings here, (naturally depending on the sizes).

We will need the paintings by April 23 or 24th in order to set the thing up properly--and naturally, we'll need the titles and artists' names in advance in order to have programs printed.

These are, very generally, the plans--and we can work out details later. If you have any suggestions (and I'm sure you do, because of your experience in this sort of thing--and my lack of it), please write to me.

This will be the biggest show that ever hit Cincinnati--and we are all terribly excited about it and want to do the bestest and the mostest.

Regards.

Sincerely,

Harriet Crane

Harriet Crane
Advertising Manager

HC/gkj

Mrs. Edith Halpert
Downtown Galleries
32 East 51st St., New York 22, N.Y.

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • *Vice-President:* HENRY B. PFLAGER • *Director:* CHARLES NAGEL • *Secretary:* MERRITT S. HITT

January 12, 1956

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

We are enclosing cheques to the total amount of $2,014.62 for 10 objects placed with us for sale at the "Collector's Choice" exhibition held at the Museum from December 2 - 18.

This amount represents a total net sum of $1,752.70 to you for the objects plus % of this sum or $261.92 which latter sum should be reimbursed to us as the Museum's agreed upon sales commission to offset our expenses in putting on the exhibition, including cost for packing, shipping, insurance, etc. Our itemized bill for this amount is enclosed herewith. The objects you were good enough to lend us which remain unsold will be returned to you as promptly as possible.

Approximately 1/3 of the total number of objects gathered together from various dealers and artists were sold and the interest shown on the part of our public was spread over every area represented from that of ancient art up to the most contemporary.

The response to this exhibition made it evident that in arranging it the Museum was filling a real need in its community. Again we should like to express to you our warm thanks for your generous cooperation which made this venture possible. We hope that it has been worthwhile from your point of view also.

Very truly yours,

Charles Nagel

Charles Nagel
Director

CN:em

Via Certified Mail

January 4, 1956

Miss Ruth M. Raffaeli, Assistant
Department of Paintings
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Miss Raffaeli:

Forgive me for not having answered your sooner, but I have been ill and this is my first opportunity to answer my mail.

A complete list of etchings available will be sent to you within the next two or three days. Meanwhile, I am sending you a copy of "River Movement, 1925" on memorandum.

For your information the exhibition will end at the Whitney Museum in New York where it will be on view throughout the month of June and possibly a little later. Although there have been requests from abroad I doubt whether they will be honored, since many of the lenders are becoming very restless.

You may tell the purchaser of "Peach Tree in Blossom" that it will be satisfactory to withhold payment until after the exhibition, but, so that there is no misunderstanding, we would prefer to send a bill to him at present and a credit slip for the commission to the Cleveland Museum. It is also customary under such circumstances, for a small token payment to establish the sale and to insure the final delivery to the buyer. You might also explain to him that all the pictures are thoroughly insured until the show closes and that there is no reason to suspect that anything will occur during the exhibition or in transportation. So, both he and we are protected for full value. In the case of prints, there is no reason for the purchaser to wait, because on available numbers we can send the etching to you at once. I hope this explains our procedure.

I am very grateful for the clippings I have received and hope that as additional reviews appear we will get the copies. Many thanks for your kind cooperation.

Sincerely yours

EGH:s

January 11, 1958

Mr. C.M. Heffner
238 W. Greenwich Street
Reading, Pa.

Dear Mr. Heffner:

Thank you for your letter which I found on my return from a trip.

The picture described in your letter of January 6th sounds very interesting, and should very much like to have it sent on approval, collect.

If I like it, I shall add 20% to the price you listed and shall, of course, pay transportation costs.

Sincerely yours,

EGH/ek

Bloomington-Normal Art Assn.

Mrs. Simeon Crumbaugh

1016 1-2 E. FRONT BLOOMINGTON, ILL.

Jan. 7 1956.

Downtown gallery
New york, N.Y.

Dear Mrs Halpert.

I hope I do not seem impatient - but our Committee is not meeting until after 17th of Jan.

Mrs Wakeley (who stopped in your gallery) is away and we have had no other meeting due to illness, etc busy Holidays mostly. So we plan to meet then and perhaps you will know about the decision of the Des Moines group before that date.

Most Sincerely Yours,

Ethel Crumbaugh

(Mrs S.)

THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER BUILDING PARK DRIVE AT WOODLAWN AVENUE WILMINGTON DELAWARE

Pd mch bal 9 net

January 12, 1956

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Miss Halpert,

The Accessions Committee has decided to purchase the "Black Cat" in stone by William Zorach. We understand that the price will be $2200.00 less 10% commission, or $1980.00

We are happy to have Zorach included in our collection. He has spoken here, served on juries several times, and his work included in a number of sculpture exhibitions. I personally have a very high regard for him.

Sincerely yours,

Constance Moore

Constance Moore,
Director.

CM/jk

63

O.

THOMPSON, WALKER, SMITH & SHANNON

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W. T. WAGGONER BUILDING
FORT WORTH 2, TEXAS

January 5, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 2, New York

Dear Mrs. Halpert:

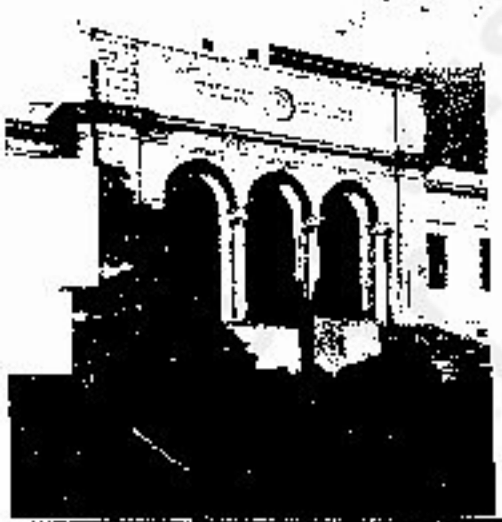
Enclosed please find my check for $400 to apply on the purchase price of the Marin which we acquired from you.

With kindest regards and best wishes for the New Year, I am

Yours sincerely,

Ogden K. Shannon

OKS:cp
Enclosure



A PHILANTHROPIC SOCIETY CONTRIBUTING TO THE GROWTH
OF THE DETROIT INSTITUTE OF ARTS

The Detroit Museum of Art Founders Society

5200 WOODWARD AVE. · DETROIT 2, MICHIGAN

[JAN. 1956]

NOTICE OF ANNUAL MEETING

TO THE MEMBERS OF THE
DETROIT MUSEUM OF ART
FOUNDERS SOCIETY

Please take notice that the Annual Meeting of the Detroit Museum of Art Founders Society will be held on Friday, the 27th day of January, A.D. 1956, at the Detroit Institute of Arts at 2:30 o'clock in the afternoon for the purpose of electing Trustees and for the transaction of such other business as may properly come before the meeting.

It is hoped that you will be able to attend the meeting in person. However, please sign and return the enclosed proxy in any event, in order to insure that we will have a representative vote of the members. If you attend the meeting in person your proxy will not be used.

By order of the Board of Trustees.

Wm A. Bostick
William A. Bostick, Secretary

Dated at Detroit, Michigan
January Sixth, 1956

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR   OTTO WITTMANN, JR., ASSOC. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

January 13, 1956

Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We are asking W. S. Budworth & Son to call for, pack and ship the paintings by Stuart Davis which you are so generously lending us for our February exhibition. They will probably pick them up some time next week.

Many thanks for your cooperation.

Yours sincerely,

Nell J. Baer

Nell J. Baer
Assistant to the Director

NJB:A

JANNEY MACHINE Corporation

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~~[illegible]~~ • PHILADELPHIA ~~33~~ 25 • GARFIELD 6-2323-4
438-444 MEMPHIS STREET

January 4, 1956

Mrs. Edith Halpert
Downtown Gallery
32 E 51st Street
New York City 22, N.Y.

Dear Edith:

I saw Mr. Eisenberg after seeing you and he was interested in the weathervanes. He is not sure if this type of merchandise can be sold by his salesmen, but he wishes to check. He intends to make a sales tour at the end of this month, after completing inventory and some time in early February will let us know. However, he needs the list price of the five items i.e., fish, horse, hand, deer and Gabriel. I told him you would consider the arrangement whereby the wholesaler gets 15% of the retail price and the retailer 50%. He says the wholesaler gets 16-2/3%. I believe you could get him to come to terms if he sees a means of selling the vanes.

We have started making the remaining 29 hands with Scroll. Please let me know if we send them to you uncolored or colored.

Hope you are feeling better.

Kindest regards,

Ad

Ad Falk

ACF:ms

GARDNER COWLES FOUNDATION
THE REGISTER AND TRIBUNE BUILDING
DES MOINES 4, IOWA

January 11, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

Carl Kasten, Business Manager of Drake University tells me that the two bills you refer to in your letter are the result of arrangements made by Mr. Lacy in connection with the installation of the mural. I believe one of them was for the services of a local architect who supervised the installation and the other was for a top and bottom support for the mural made by a local contractor. No doubt Mr. Lacy can give you the details.

Naturally we were upset about the damage which occurred to the mural, but I understand that it has been repaired thoroughly satisfactorily. I suspect that in its present mounting with space behind it, it is somewhat more susceptible to vandalism than would have been the case if it would have been mounted directly on the wall surface.

I am sorry the cost of the installation has been more than you anticipated, but do not feel the Foundation has any obligation in this matter since the decision to use a portable mounting was made at the request of Stuart Davis and yourself. However, I will be glad to discuss the matter with Gardner Cowles when he is next in Des Moines.

Sincerely,

David Kruidenier Jr.

David Kruidenier, Jr.

DK:jl

January 3, 1956

Mr. Edward J. Gallagher, Jr.,
3901 Ednor Road
Baltimore, Maryland

Dear Ed:

It was good to hear from you and I hope that you had a very pleasant holiday.

The reason I did not answer more promptly was that I had a slight leg injury and have been in the hospital and somewhat incapacitated.

William Zorach is quite excited about the project and within a week or so will have a sketch for your consideration.

I am leaving for Texas on the 5th of this month but will return on the 10th. Is there any likelihood that you will be in New York during that week? It might be a good idea to arrange for a meeting with Zorach so that he can share your enthusiasm directly. Do let me know.

And, may I wish you a very Happy New Year.

Sincerely yours

EGH:a

DES MOINES ART CENTER

GREENWOOD PARK   DES MOINES 12, IOWA

January 10, 1956

Mrs. Edith Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith:

This letter is to attempt to explain my long silence and to clear up a few loose ends in correspondence, from my end of the line. As I may have told you earlier in the year my agreement with our board in 1955 was to have a total of 3 months vacation. I had saved up 6 weeks to take a winter vacation, but due to the many demands following the AFA convention it was impossible for me to get away until December 7. Even then I had to neglect a good many things at the last minute in order to get out of town.

I drove to Mexico, stopping enroute in several art institutions in four different southwest states, so that part of it was a "busman's holiday". It left me 19 days in Mexico with lots of driving involved, but time enough to take photographs and do some sketches. Soaking up the sunlight was part of the "treatment" of course. It was a wonderful change, and I feel better because of it. (Just got back yesterday) —

The Zorach bronze was shipped to Bloomington, Illinois on December 13 and I hope it reached them on time. I regret very much that the purchase for the school gift did not go through and I can tell you the details when I see you. However, we expect to keep trying and, as you know from former experience with me in Nebraska, we may start in a small way but results come eventually.

I am now planning to make a trip to New York about the middle of February and have agreed to stop in Grand Rapids, Michigan to judge a show there. So I shall be seeing you, unless by that time you are not on speaking terms, or unless you have decided as I did to "get away from it all" for a while in February.

With best wishes for the New Year.

Sincerely,

Dwight

Dwight Kirsch
Director

[1956]

From: Jerome K. Crossman
Gerald C. Mann
Waldo Stewart

As an Important leader in this community

...we feel you are entitled to know the facts of the current controversy that the Dallas Museum of Fine Arts has had thrust upon it by a group who style themselves as THE DALLAS COUNTY PATRIOTIC COUNCIL and whose spokesman is Mr. Alvin Owsley. The three of us are trustees of the Dallas Art Association, and we send you this letter in the interests of truth.

Here are the facts:

1. The Dallas Museum of Fine Arts is operated for the City of Dallas by the Dallas Art Association which in turn is governed by a Board of Trustees elected by its membership.

2. The City of Dallas through its Park Board supplies the Museum with an annual operating fund (last year $63,365) to pay operating costs such as light, heat, and power, janitor and protection services, director, assistants, and secretaries. Not one cent of your tax dollar goes for the purchase of any works of art. Acquisition costs are born exclusively by the Dallas Art Association from funds derived through membership sources or gifts.

3. On December 7, 1955, the Board of Trustees passed a resolution at a regular meeting establishing an exhibition policy for the guidance of its Director and his staff as follows:

   "The policy of the trustees of the Dallas Museum of Fine Arts is to exhibit and acquire works of art only on the basis of their merit as works of art; and to exercise their best judgment to protect the integrity of the Museum as a Museum of art and as a municipal institution."

4. On January 12, 1956, the Trustees received a communication from Mr. John W. Mayo of the Dallas County Patriotic Council calling attention to a forthcoming exhibition at the Museum, "Sport in Art," and requesting the removal of the paintings of four artists on the grounds that these artists are reported to have communist or communist-front records. The artists referred to are Leon Kroll, Ben Shahn, William Zorach, and Yasuo Kuniyoshi (deceased). This letter also requested that the Art Association "redeclare your policy to not buy or show any works by persons who have communist or communist-front records."

5. On January 27, 1956, the Board of Trustees voted to reaffirm its exhibition policy as enunciated at its meeting of December 7 and rejected the request made by Mr. Mayo by a recorded vote of 23 yeas, no nays, and three abstaining.

6. The exhibition in question, "Sport in Art," was organized for the Olympic Year of 1956 by the national magazine "Sports Illustrated," published by Time, Inc. and was put together by the American Federation

THE BROOKLYN MUSEUM

THE COMMUNITY COMMITTEE FOR THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK
Telephones NEvins 8-5000
ULster 7-2380

January 1956

Dear Friend:

Public interest in the March 19th Auction at The Brooklyn Museum will be heightened by the announcement that the Governing Committee has authorized the sale of several items from its collections, including a water color by Winslow Homer and oil paintings by John Singer Sargent and Albert P. Ryder, together with a large number of other objects contributed to the Museum by artists and dealers.

In making the announcement, Mr. Christy, the Chairman, stressed the fact that no gifts to the Museum would be included in this sale nor would the Museum ever sell a gift without the express permission of the donor. "This sale" he said, "was authorized in recognition of the efforts of the Community Committee to raise funds for the Museum. We felt that the Museum itself should help as much as it could, particularly in view of the fact that, as a result, we would be able to add other things to our collections. This process is in line with the practice in many cities throughout the country where museums sell or trade surplus of excess material in order to sharpen and refine their holdings."

The Community Committee, sponsor of the event, is now certain that last year's highly successful performance can be repeated. The Auction inaugurates the Fourth Annual Brooklyn Museum Fair held on March 20th and 21st.

Our hopes now rest with you, whose contribution of items form the backbone of the sale. Obviously, the standards involved limit our appeal to a select group. That is why it is so vital for each of you to respond. Your gift is doubly welcome for the prominence of your name helps to make it the important event it deserves to be.

If you wish it for tax purposes, we can give you an appraisal on anything accepted for auction.

Sincerely,
Lillian Adler
(Mrs. A. M. Adler)
(for the Auction Committee)

A Sticker and Card are enclosed.
February 15th, closing date for Auction items.

January 13, 1956

Mr. James J. Rorimer, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, N.Y.

Dear Mr. Rorimer:

In all the hilarity at the Spingold party, I did not want to be crude enough to inject a promotional idea. However, now that we are presenting a Zorach one man show, I feel that it is timely.

In 1957 (although he won't quite admit it) Zorach will be 70 years old. To me it seems very fitting that this event be celebrated with a great exhibition of his work in a great museum - naturally the Metropolitan.

In view of the fact that the Metropolitan has already expressed concrete interest in Zorach by purchasing two of his outstanding examples, no sales talk is necessary. I do not know how you respond to his work personally and should very much like to have you see the current exhibition which is a modest cross-section, including a few of his early paintings, in an effort to illustrate his evolution. None of the large carvings were borrowed for this exhibition, as I had long hoped for a true retrospective at the Metropolitan Museum, which had in the past honored other artists in that manner.

I do hope that you will come in before January 28th when the show closes and the sculpture will be returned to the owners. It would be so nice to see you again.

Sincerely yours,

EGH/ch

FRED FREEMAN
E S S E X , C O N N E C T I C U T

January 16, 1956

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

I request permission to use the picture of the eagle which appeared in LOOK magazine sometime ago (I enclose photostat), in the forthcoming book PICTURE HISTORY OF THE U.S. NAVY Charles Scribners' Sons. Full credit will be given your gallery.

I have copy suitable for reproduction and require permission only.

A speedy reply would be much favored.

Sincerely yours,

Fred Freeman

Fred Freeman

FF/gl
enclosure

JACOB SCHULMAN
35 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 5, 1956

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I enjoyed very much the opportunity of seeing the Zorach exhibit and, particularly, the wonderful things in your home.

I am enclosing my check for $350.00 for the Zorach piece in silver that I purchased.

I am enclosing copy of letter which I took the liberty of forwarding to Harry Starr.

May I extend my very best wishes for a happy and healthy New Year.

Sincerely,

J Schulman

JS:KB
Enc.

Mr John H. Kennedy
1524 31st St. N.W.
Wash 7, D.C.

Jan. 14, 1956

Mrs. John Rawson, Chairman
Westport Community Art Association
Box 695
Westport,
Conn.

Dear Mrs. Rawson:

I regret to say that the John Marin painting, called "The Sea, Maine" 1921, will not be available for your exhibition on the 29th of this month. The picture was sold this morning; the buyer, just insisted upon taking it with him, being that he lives a considerable distance from New York.

The Arthur G. Dove painting will be unavailable also; as it was sold.

I am afraid we will not be able to let you have any substitutes, as there are two other exhibitions coming up very shortly.

Mrs. Halpert and I are very sorry this had to happen; especially after I selected the pictures.

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

January 12, 19[illegible]

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Our Xmas show was such a howling success, that our stock is sadly depleted. I am writing, therefore, to ascertain whether you can return the balance of the drawings and prints from our March consignment other than the Shahn silkscreens. Also, are you through with the group of Marin watercolors and prints which we sent to you in September?

As a matter of interest, it might be better to make an exchange for some fresh stock. If you want to duplicate some of the artists, do let me know.

Sincerely yours,

EGH/ek

January 3, 1956

Mr. Bernard Douglas
Stockton
New Jersey

Dear Mr. Douglas:

As Mr. Allen no doubt advised you, I have been away from the gallery for several weeks, and therefore did not communicate with you sooner.

The painting by Ben Shahn entitled "Mother and Child" was among the many sold during the Christmas exhibition.

Since our main motivation is to encourage the support of living American artists, we have a policy against any exchanges other than work by the same artist. Thus, if you would like to choose a Zorach painting which you prefer to the one you have, we shall be very happy to cooperate with you. I am sure that you can understand our attitude in the matter.

Sincerely yours

EGH:s

January 13, 1956

Mr. William Lane
Standard Pyroxoloid Corp.
Leominster, Mass.

Dear Bill:

I tried to reach you by telephone this morning, but was unsuccessful.

Life Magazine is planning a special feature of "art relating to industry" and the editors are eager to include your Sheeler entitled "Ore Into Iron". While they have representatives in Worcester, they feel that the New York photographers are superior and wondered whether on one of your future trips, withing the next three weeks, you could bring along the painting. If not, other arrangements can be made via Worcester.

To continue your lending library service, may I ask for the loan of the Niles Spencer painting "Above the Excavation". I did not want to bother you about this loan but both of the Spencers I had asked for were sent by the Museum of Modern Art to the big American show abroad. I shall, of course, be most grateful if you will let us have the picture for our exhibition, "The Recurrent Image", which opens on Jan. 31st. The picture may be too big for your car and too much trouble, and we shall be glad to pay packing and transportation charges.

And, do come in to see us soon.

Sincerely yours,

EGH/ah

January 17, 1956

Mr. Hal Haselrigg
1731 Bissonnet
Houston 5, Texas

Dear Mr. Haselrigg:

Zorach has just dropped the two sets of photographs which are being sent to you under separate cover together with his bill.

This morning, I dictated a long letter to Mr. Aylin in reply to a note which I received. He will, no doubt, turn over the material to you.

Sincerely yours,

EGH/ek

January 16, 1956

Boris Mirski Art Gallery
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

Nu — what's doing with the Nadelman sculpture? You were planning to send me one figure immediately and a price for repairing the other. Please!

When are you coming to New York? I am so eager to know how your present setup is working.

Sincerely yours,

EGH/ek

January 17, 1956

Mr. Leon Anthony Arkus
Carnegie Institute
Department of Fine Arts
4400 Forbes Street
Pittsburgh 13, Pennsylvania

Dear Mrs. Arkus:

I have just received word from Mrs. Barclay to the effect that she does not wish the Ben Shahn painting delivered to her, but had spoken to Gordon Washburn to retain the picture on temporary loan.

As soon as she completes payment, I shall send you a check for $[illegible] representing the commission unless you would like to have me advance it to you at once.

Thank you for your cooperation.

Sincerely yours,

EGH/ek

GRAND RAPIDS ART GALLERY

230 FULTON STREET, E. · GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

January 12, 1956

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Could you please tell me something of the value of a painting which you sold to Miss Constance Rourke a number of years ago. The subject is an American primitive, 19th Century portrait of a woman (about 24"x30" , and was one of the last items purchased by her before her death.

Also, a Mrs. William Butler purchased a 19th Cent. primitive watercolor entitled "End of The Day" (about 31"x 32") from an American folk art exhibit which was held here in the 1940s and it came from your gallery. Could you tell me anything of the value of it ?

These values are for tax deductions as a gift to the Grand Rapids Art Gallery.

Would you also have any ideas on the value of a portfolio of Audubon prints (elephant size) entitled "Viviparous Quadrupeds of North America, John J. Audubon and Rev. John Bachman, vol 2, published N.Y. 1845. There are 44 out of the total 50 prints in the volume. Any help you could give me would be greatly appreciated.

Very sincerely

Walter H. McBride

Walter H. McBride
Director

WHM:EV

DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNE INDIANA
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 636 MERCHANDISE MART
DELAWARE 7-1808

DUNBAR

JANUARY 4, 1956

AMERICAN FOLK ART GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

GENTLEMEN:

ENCLOSED PLEASE FIND OUR CHECK AMOUNTING TO $78.33 TO COVER PAYMENT OF YOUR STATEMENT #1062 DATED DECEMBER 14, 1956.

VERY TRULY YOURS,

DUNBAR ACCESSORIES

Russell F. Wake
AG

RUSSELL F. WAKE

RFW/BW
ENC. CHECK

DUNBAR

January 17, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

This is an attempt to answer both your letters of January 11th, the one to Lee and the one to Mrs. Yerges.

Budworth writes to us that the piece of molding on the tavern sign was missing at the time of collection. Having myself watched the uncrating, I know that neither it nor any additional iron trim were in the case.

Your list of corrections for the labels (sent under separate cover) has not arrived. We agree indeed that it is essential to list names of artists wherever available. We have attempted to do so. We shall be interested to hear about the missing Indian Weathervane's whereabouts.

Now to your letter to Lee.

First, let me thank you again for your visit, with every inconvenience it must have meant to you. We were all delighted to have you, as were a great number of our friends and patrons. Your talk was greatly appreciated and remarked upon.

Mrs. Bybee's purchases have been marked 'reserved', and are anonymously off the market. We are glad that you will straighten things out directly with Robert Straus and Miss Hogg.

We have corrected the label on the Panorama Scroll, and hope that you will still be able to spring it as a surprise on the New York public. When you told me and John Cunnungham about it in New York, I never dreamed that we would be lucky enough to get it (even if it was a mistake) for our show down here. Attached is Catherine Louden's article on the show which might interest you.

The Museum of Fine Arts has paid your bill at the Shamrock with great pleasure, and our administrative powers assure me that they have no intention of letting you pay any part of it. We acknowledge with many thanks your generous contribution of $150 to our purchasing fund, though we feel guilty about it, as you really earned your fees the hard way.

With all the best personal wishes to you,

Sincerely yours,

George W. Staempfli

George W. Staempfli
Curator

GWS/y
Encl: clipping

P.S. To which I wish to add a personal word of thanks and cheers for all your help. Lee